

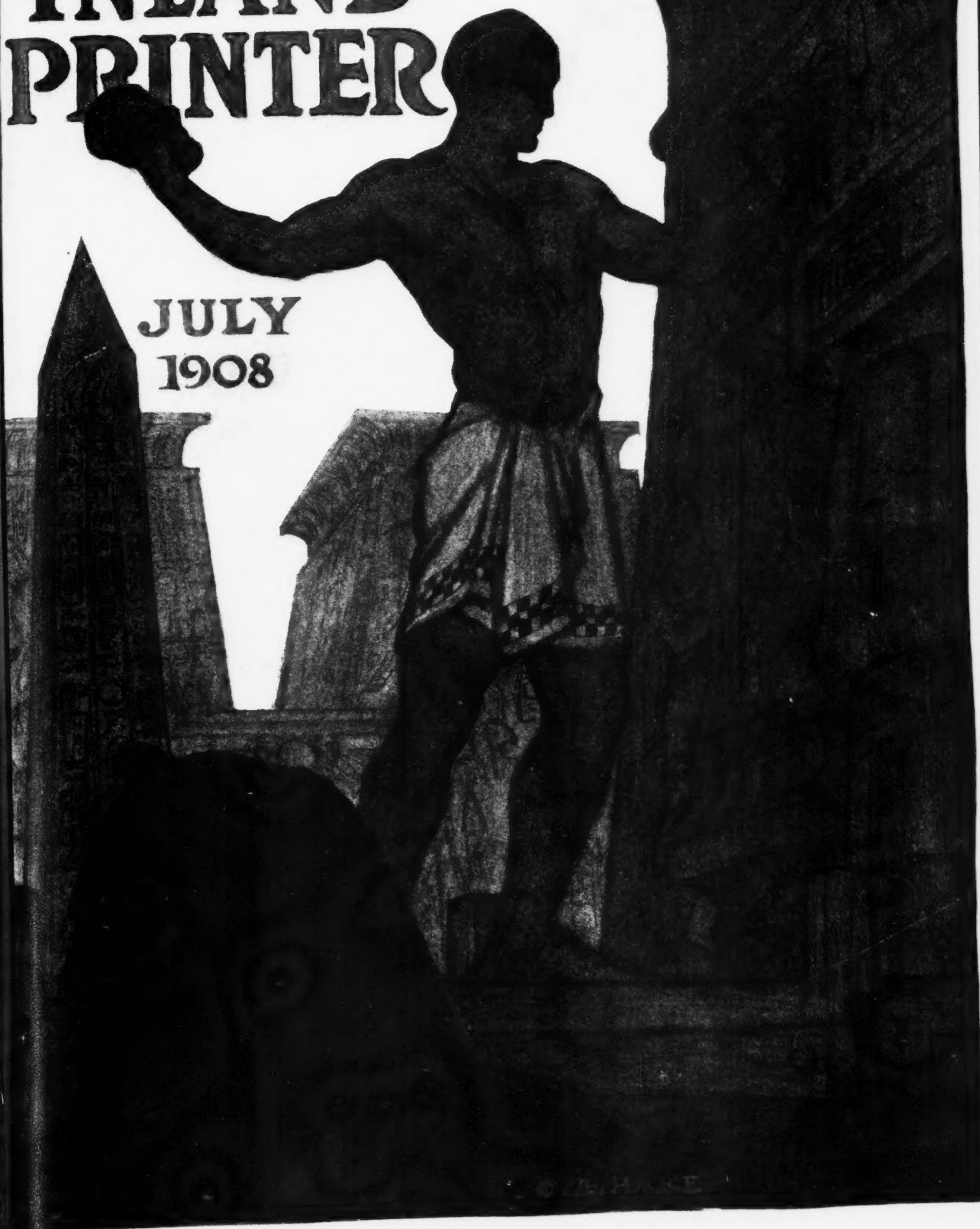
VOL. XLI, No. 4

PRICE 30 CENTS

THE  
INLAND  
PRINTER

11 6 100

JULY  
1908



# **Let the Panic be dammed**

---

**We had no panic  
Because we make  
Doubletone Inks and Ullmanines**

**Our customers had no panic  
Because they use  
Doubletone Inks and Ullmanines**

**Neither in result nor cost  
Can you compete with  
The printer who uses  
Doubletone Inks and Ullmanines**

**If YOU do not use them  
A word to the wise  
Is sufficient**

---

**Sigmund Ullman Co.**

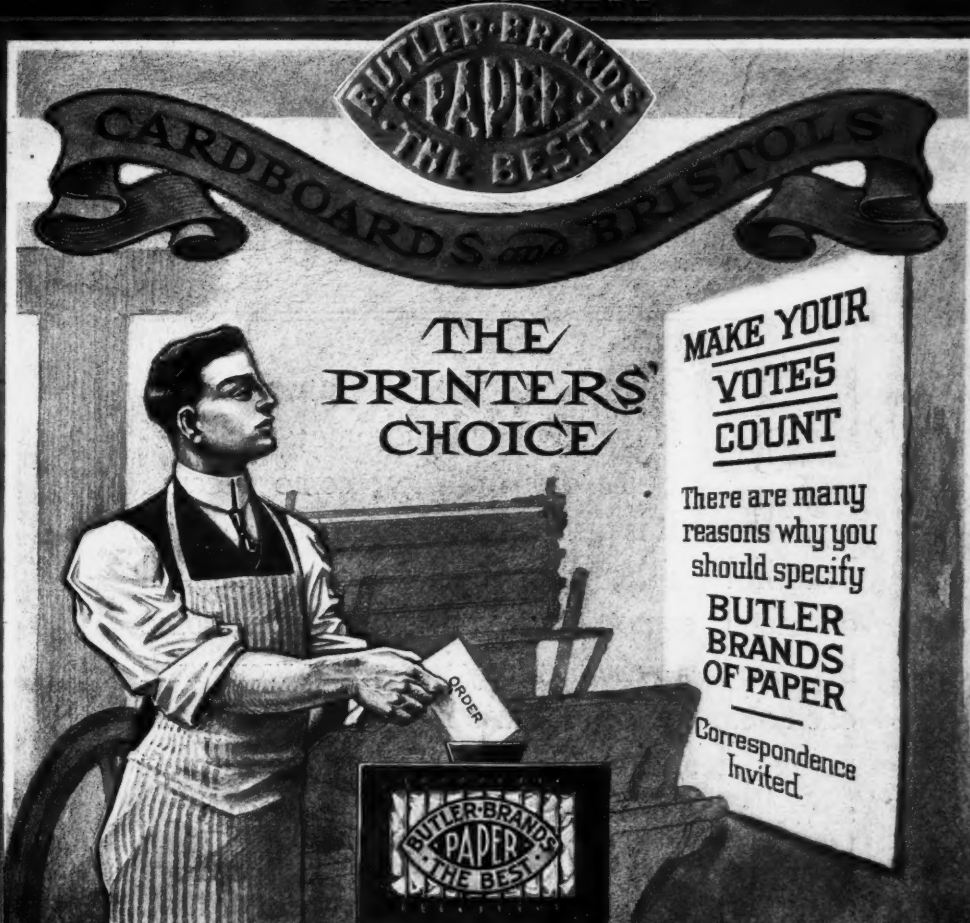
**New York  
Chicago  
Philadelphia**







# SUCCESSFUL CANDIDATES FOR BUSINESS



**O**UR line of Cardboards and Bristols consists of 60 kinds, including a quality for every purpose, from the lowest priced to the most exclusive brands. It is our desire that every cardboard user possess samples. Ask for them if you are not already supplied.

#### DISTRIBUTORS OF BUTLER BRANDS

STANDARD PAPER COMPANY, Milwaukee, Wisconsin  
CENTRAL MICHIGAN PAPER COMPANY, Grand Rapids, Mich.  
PACIFIC COAST PAPER COMPANY, San Francisco, Cal.  
SOUTHWESTERN PAPER COMPANY, Dallas, Texas  
SOUTHWESTERN PAPER COMPANY, Houston, Texas  
SOUTHWESTERN PAPER COMPANY, Oklahoma City, Okla.

AMERICAN TYPE FOUNDERS COMPANY, Spokane, Wash.  
AMERICAN TYPE FOUNDERS COMPANY, Vancouver, B. C.  
NATIONAL PAPER & TYPE COMPANY, New York  
NATIONAL PAPER & TYPE COMPANY, City of Mexico, Mex.  
NATIONAL PAPER & TYPE COMPANY, City of Monterrey, Mex.  
NATIONAL PAPER & TYPE COMPANY, Havana, Cuba

OUR PLATFORM HAS BEEN APPROVED SINCE A.D. 1844

# J.W. BUTLER PAPER CO. CHICAGO

# Fairfield Covers

---



OME like Fairfield Cover because it is unusually handsome; some because of its quality; some because it is distinctive; some because of its beautiful finish; some because of its original character; some because of its fine colors; some because there are so many items that work with each other; some because it can be used for so many different purposes; some because it prints so well; some because it requires less ink; some because one impression is always sufficient; some because of this and some because of that.

¶ If you will look at your sample-book you will probably discover other good things. If you have not a book it will be worth your while to get one of any of our Agents or ourselves.

**WORONOCO PAPER CO.**  
**WORONOCO, MASS., U. S. A.**

*Where "QUALITY COUNTS"*



# THE MONOTYPE

Both Makes **AND** Sets Type  
The only Sorts Caster Composing Machine

Casts Type in All Sizes  
5-point to 36-point  
Body Type, Display Type  
Borders, Spaces and Quads

For All Kinds of Composition  
Plain or Intricate  
All Sizes 5-point to 14-point  
Any Measure Up to 60 Picas

## “The Versatile Machine that Keeps Itself Busy”

For those specialists in  
versatility, the proprietors  
of combination newspaper  
and job offices, we have  
prepared a special mes-  
sage. Shall we send it?

LANSTON MONOTYPE MACHINE CO.

1231 Callowhill Street, Philadelphia, Pa.

EVERY TYPE border and space in MONOTYPE  
this page cast on the

# THE HAMILTON'S MONOTYPE BRACKET CABINET—No. 1 AND SYSTEM OF CASES

PATENTED NOVEMBER 12, 1907

**T**HIS new arrangement of Cabinets and Cases, special in many essential features, but yet so simple as not to confuse any old-time printer, is now ready for the trade.

As a preliminary announcement, we are pleased to state that sixty-eight of these complete outfits have been installed in the Government Printing-office at Washington, D. C.

It is preposterous to presume that the printing-office furniture of *yesterday* will meet the requirements of machine-equipped offices of *to-day*.

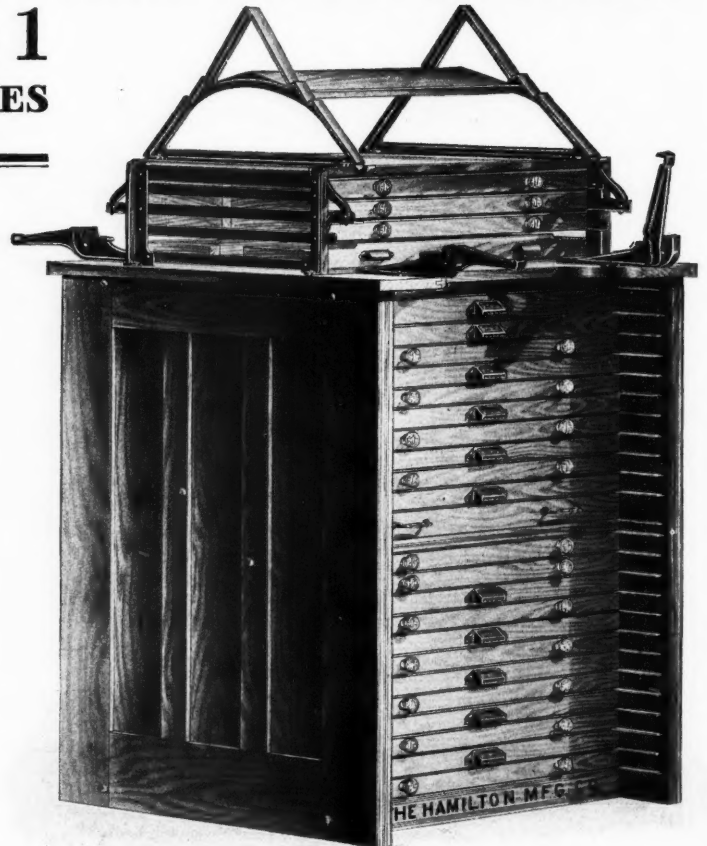
**The Furniture should be changed with the balance of the equipment in order to reap the full measure of economy.** The installation of these new Cabinets and Cases in machine offices will make this possible.

This equipment is not in any way an experiment. It has been in process of development nearly two years. It has the unqualified endorsement of the Lanston Monotype Machine Company, as being suited for work in connection with their machines. Every detail of construction has been thoroughly tested as to economical working qualities before being adopted.

The result is a system of Cases and Cabinets which will save not less than 25 per cent in space, as has been proven at the Government Printing-office, where sixty-eight Cabinets have been installed. Also it saves from 25 to 50 per cent in the time of the workman.



POSITION D—Preparing for Tabular Work. A great variety of combinations can be arranged with the cases on the new adjustment bracket to suit the work in hand. Our circular shows five positions.



**The No. 1 Monotype Cabinets and Correcting Cases**  
Showing new adjustment Bracket equipment. Both faces of the Cabinet are alike and contain the same assortment of cases.

**Does such a saving mean anything to you?** If so, send for the 16-page descriptive circular and price-list, showing forty half-tone illustrations of this new composing outfit.

*When It's New, It's Hamilton's*

The Monotype Cabinets and Cases are manufactured exclusively by the Hamilton Manufacturing Company, and are for sale by all prominent Dealers in Printers' Supplies.

SEND FOR CIRCULAR

**THE HAMILTON MFG. CO.**

Main Office and Factory, . . TWO RIVERS, WIS.  
Eastern Office and Warehouse, . RAHWAY, N. J.

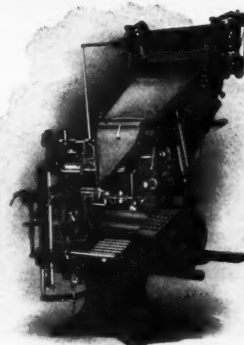
A VALUABLE LINE GAUGE MAILED FREE TO EVERY PRINTER WHO WILL ASK FOR IT



Quick-Change Model 5  
Single Magazine

LESS THAN  
**\$10<sup>00</sup>**

In three and one-  
half years.



Quick-Change Model 4  
Double Magazine

The Tribune Publishing Co. of Haddonfield, N.J., installed a Model 3 Linotype in August, 1904. They report to-day that it has never been out of commission since it was installed; that they never required the services of a Linotype machinist, and the total of their supply and repair bills has amounted to less than \$10 — all of which speaks volumes for both the owner and the machine itself. They say, "The Linotype way is the sure way to success in their printing-office."

You can send one of your own intelligent employees to learn how to run and care for the Linotype.

Our school of instruction is free to every buyer.

**ONE MAN—ONE MACHINE.**

The maximum of efficiency and economy.

"Less than ten dollars" is another reason why

*"The Linotype way is the only way."*

**NOTE---**The country publisher should not fail to investigate the Two-letter Junior Linotype, \$1,500, easy terms. Twenty-eight sold in May.

## MERGENTHALER LINOTYPE COMPANY

NEW YORK

CHICAGO

SAN FRANCISCO

NEW ORLEANS

PARIS

SYDNEY, N. S. W.  
WELLINGTON, N. Z. } Parsons Trading Co.  
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TORONTO—The Mergenthaler Co., Ltd.  
BUENOS AIRES—Louis L. Lomer  
CAPE TOWN—John Haddon & Co.

HAVANA—Francisco Arredondo  
TOKIO—Teijiro Kurosawa



## \$20 Saved On Every 1,000 Invoices

And the saving in postage is but *one* reason why every one of your customers should use Dennison's Tag Envelopes.

They save time. They deliver invoice with the goods. Thousands of business houses all over the country have used our tag envelopes for years—they find them convenient.

# Dennison's

## Tag Envelopes

require but little effort to sell. They will thus prove a valuable and profitable line for *you* to handle. Tell your customers about them—show samples—orders will surely follow.

We furnish the envelopes—you do the printing—or we will fill orders for printed tag envelopes and allow discount *to the trade*.

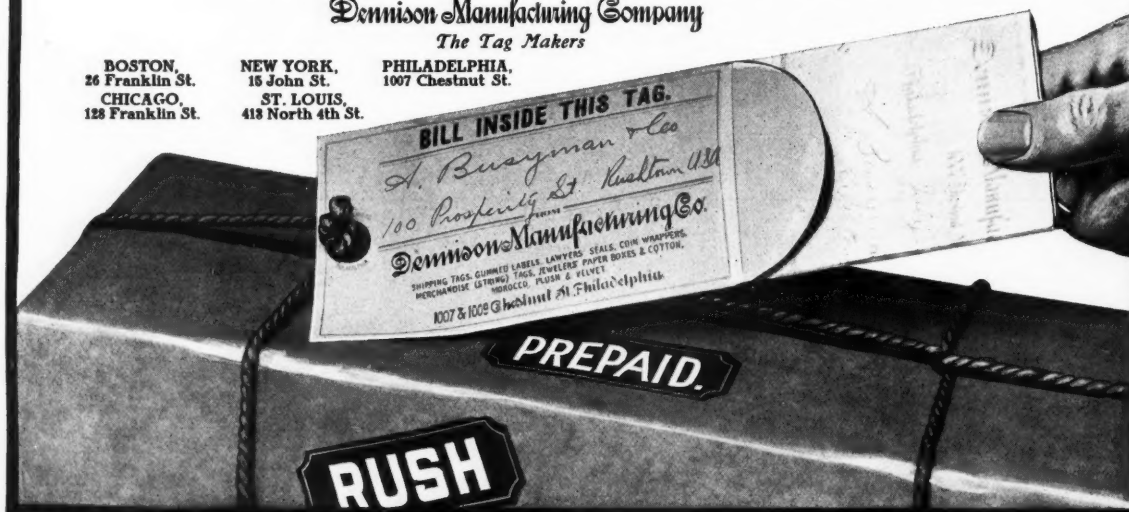
*Full information and prices on request. Address our nearest store.*

**Dennison Manufacturing Company**  
*The Tag Makers*

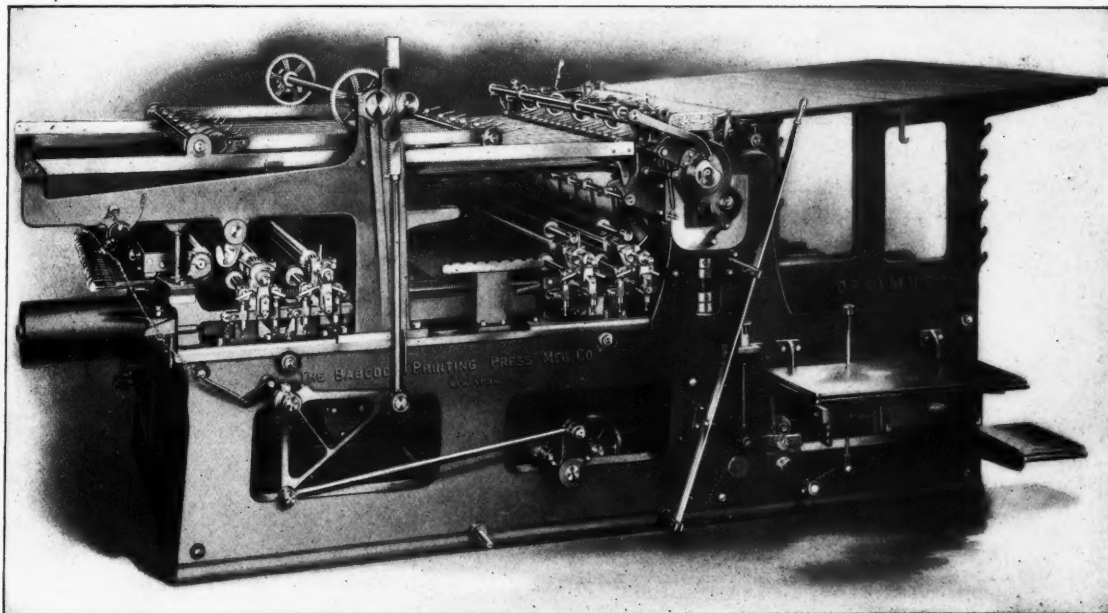
BOSTON,  
26 Franklin St.  
CHICAGO,  
128 Franklin St.

NEW YORK,  
16 John St.  
ST. LOUIS,  
418 North 4th St.

PHILADELPHIA,  
1007 Chestnut St.







THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT  
 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO  
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; National Paper & Type Co., City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply Company, Seattle; Pacific States Type Foundry, San Francisco.

# The Babcock Optimus The Babcock Optimus

The sure way to get a square deal is to give it.

We begin this away back with the blue prints, which demand unusual weight and strength, and with the raw material. Whatever is used in the Optimus is the best. Some of the steel is of our own special analysis.

All is worked and fashioned by men long trained in their tasks. Some of the machines and tools of precision are not found in any other factory.

The utmost care is taken in assembling and fitting. All important bearings are scraped and hand finished to perfect contacts. There is no other way to secure this excellence.

The finished machine is given thorough inspections and trials before it is shipped. Not one man does this, but a number, each an expert in his special feature of press construction.

From coal to paint nothing is neglected. Unstinted effort in alert and intelligent supervision aims at faultlessness.

As a result the Optimus goes out as good as human foresight and vigilant painstaking can accomplish. No machine can be better.

It moves off smoothly. It gives little or no bother all the years of its long life. It can be depended upon for the maximum always—in work, in endurance, in satisfaction.

From pattern to packing, from selling to settlement, the Optimus is a square deal.

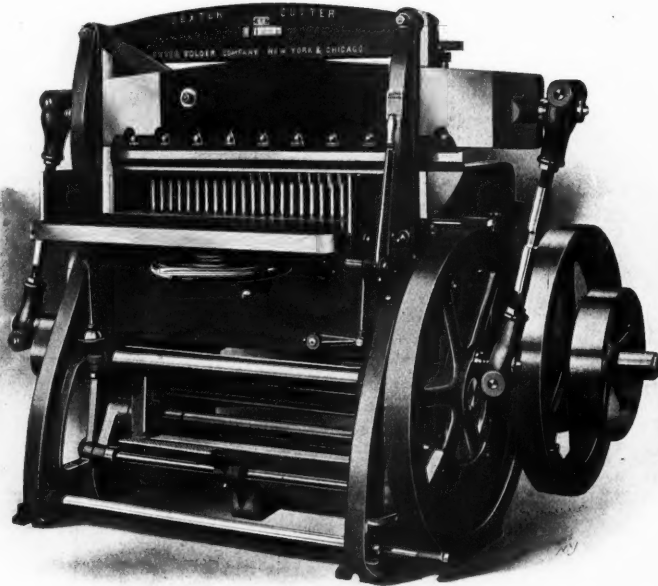
This is returned to us by customers who order again and again, until each owns many machines; by those who substitute Optimus quality for the less efficient, and in other ways.

# The Babcock Optimus

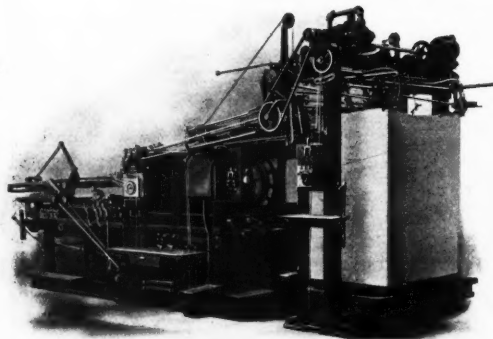
SET IN BARNHART OLD STYLE AND AUTHORS ROMAN

# DEXTER

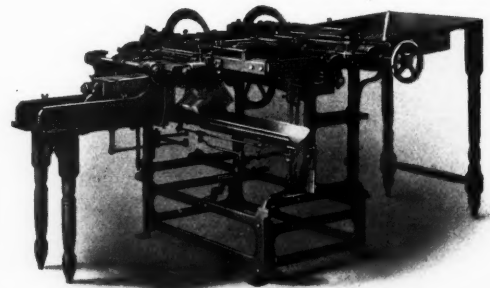
## Folders—Feeders—Cutters



The Dexter Automatic Clamp Cutting Machine



The Dexter Automatic Press Feeder  
Guarantees increased production and accurate register



The Dexter Pony Circular Folder  
For miscellaneous circular work

*The Greatest Efficiency and Best Service Guaranteed*  
Write for catalogues and particulars

### A G E N C I E S

ATLANTA	DALLAS
LONDON	TORONTO
MELBOURNE	CAPE TOWN



### DEXTER FOLDER CO.

NEW YORK CHICAGO BOSTON SAN FRANCISCO  
MAIN OFFICE AND FACTORY—PEARL RIVER, NEW YORK



MAKERS  
OF  
HIGH GRADE PRINTING INKS

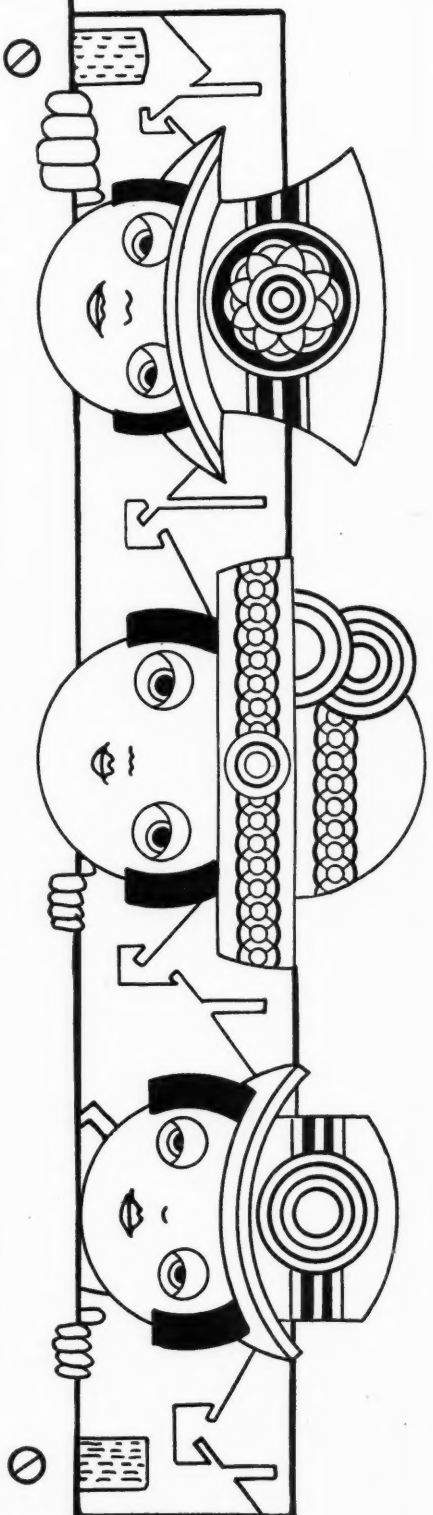


THE QUEEN CITY PRINTING INK CO.

CINCINNATI,  
CHICAGO, PHILADELPHIA, BOSTON,  
KANSAS CITY.

Queen City INK Habit Pays

H. D. BLACK, 113. DEEP GOLDEN YELLOW, 4710.



WE ARE HERE

TO TELL YOU

THE QUEEN CITY INK HABIT... PAYS

IT IS WORTH ALL IT COSTS AND THEN SOME

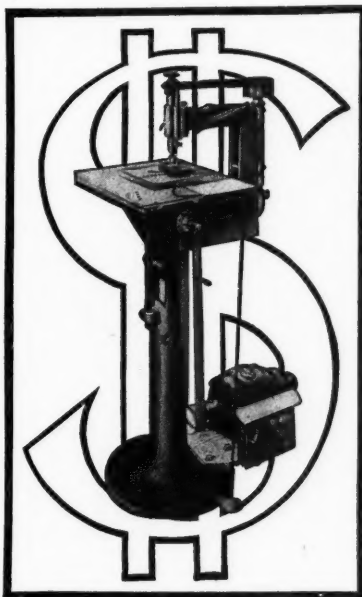


THE QUEEN CITY PRINTING INK CO.



# Talks to Business-Like Printers

A PRINTER'S TOOL designed on lines suggested by the Practical Printer that will **Saw, Trim, Miter, Bevel, Drill, Route, Mortise**, inside and out, **Jig-Saw, Grind** and **Plane Type-High**—every operation to **point measurement**.



## Our Selling Method

LET us send you the machine for a trial, and if it doesn't show you in thirty days that it is a worry-saver and a money-maker and worth keeping, send it back.

## Talk No. 3—Doing All The Work

¶ Mr. Job Printer, do you ever experience delays and dissatisfaction with work that you send out; not to mention the expense?

¶ You want a plate mortised, inside or out, a line routed out, or a cut trimmed to standard measurement.

¶ The job is in the forms, or may even be on the press, when a change is desired.

¶ But you must send the work to the engraver's or electrotypers'. It is often delayed, sometimes only a little, but just enough to make the difference between today and tomorrow in the delivery to your customer, and enough to lose you a few dollars in waiting time.

¶ And when the work *does* come back! Does it fit?

¶ *Not always.* Hardly ever, in fact; (for engravers and electrotypers do not produce their work to point measurements.)

¶ More delay and more work in *making* it fit.

¶ But we haven't room to recount your composing room troubles, even if we knew them all.

¶ We just want to point the way to avoid them and save time and real money.

¶ On a Miller Saw-Trimmer you can do *all* the work you are sending out. That saves the *expense*, the *money*.

¶ The work doesn't have to wait. That saves the *time* of compositor, and pressman and PRESS.

¶ The work is *absolutely accurate*. That saves *further delay* and *work*.

¶ *And remember*, we have mentioned *only one or two* of the dozen time- and money-saving operations of the Miller Saw-Trimmer.

¶ It is considered indispensable in the newspaper composing room; and yet it saves the job printer in four times as many ways as it saves the newspaper man.

¶ Get one for 30 days and keep track of the saving. If it doesn't save an encouraging percentage of its cost, send it back.

¶ This trial guarantee is without strings or reservations. We don't want any printer to keep a Miller Saw-Trimmer if it doesn't do *for him* what we claim.

¶ We want *every* printer to have one if it *does* make him money.

¶ And the only way to prove its value is to try it.

¶ Now is the best time.

**Miller Saw-Trimmer Co., Milwaukee, Wis.**

TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830

Coes' Price-list is different, too.

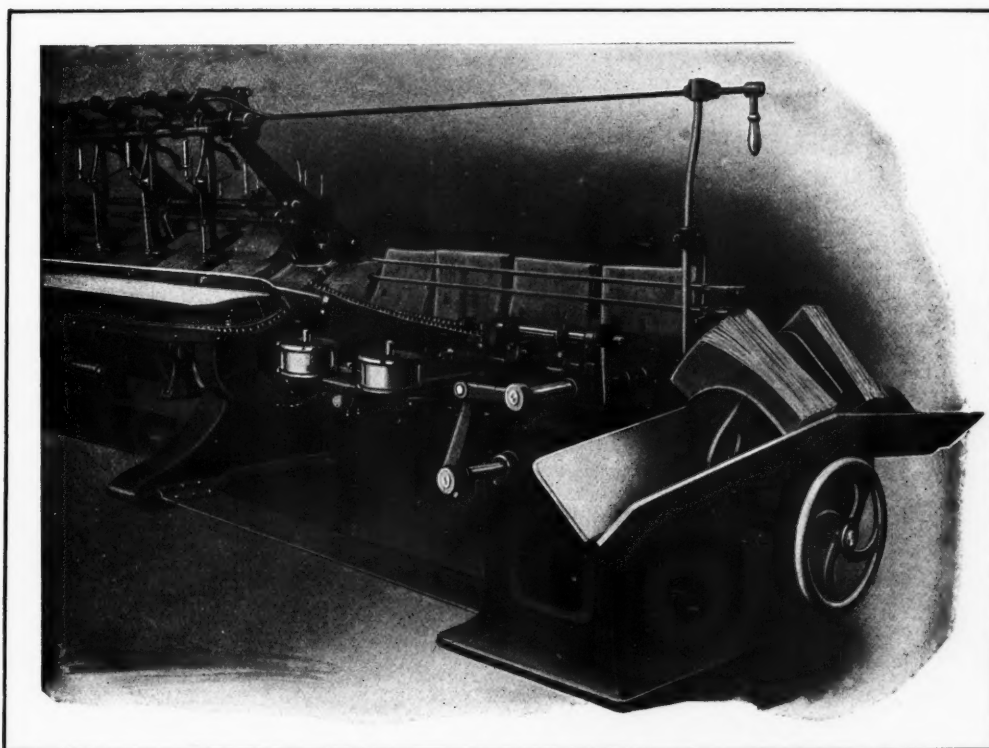
LORING COES & CO

COPYRIGHTED, 1904.

	40	41	42	43	44	45	46	47	48	49	50
1.20	12.71	13.02	13.33	13.64	13.95	15.64	15.98	16.32			
1.32	13.98	14.32	14.66	15.00	15.34	17.20	17.57	17.95			
1.46	14.61	14.98	15.32	15.67	16.02	17.98	18.36	18.77			
1.58	15.62	15.99	16.36	16.73	17.14	18.76	19.16	19.58			
1.70	16.15	16.52	16.89	17.26	17.63	19.44	19.84	20.26	20.69	21.11	
1.82	16.63	17.02	17.42	17.82	18.21	20.02	20.42	20.84	21.26	21.69	22.11
1.94	17.10	17.50	17.90	18.30	18.70	20.52	20.92	21.34	21.76	22.19	22.61
2.06	17.58	17.98	18.38	18.78	19.18	21.00	21.40	21.82	22.24	22.67	23.09
2.18	18.06	18.46	18.86	19.26	19.66	21.48	21.88	22.30	22.72	23.15	23.57
2.30	18.54	18.94	19.34	19.74	20.14	21.96	22.36	22.78	23.20	23.63	24.05
2.42	19.02	19.42	19.82	20.22	20.62	22.44	22.84	23.26	23.68	24.11	24.53
2.54	19.50	19.90	20.30	20.70	21.10	22.92	23.32	23.74	24.16	24.59	25.01
2.66	19.98	20.38	20.78	21.18	21.58	23.40	23.80	24.22	24.64	25.07	25.49
2.78	20.46	20.86	21.26	21.66	22.06	23.88	24.28	24.70	25.12	25.55	25.97
2.90	20.94	21.34	21.74	22.14	22.54	24.36	24.76	25.18	25.60	26.03	26.45
3.02	21.42	21.82	22.22	22.62	23.02	24.84	25.24	25.66	26.08	26.51	26.93
3.14	21.90	22.30	22.70	23.10	23.50	25.32	25.72	26.14	26.56	26.99	27.41
3.26	22.38	22.78	23.18	23.58	23.98	25.80	26.20	26.62	27.04	27.47	27.89
3.38	22.86	23.26	23.66	24.06	24.46	26.28	26.68	27.10	27.52	27.95	28.37
3.50	23.34	23.74	24.14	24.54	24.94	26.76	27.16	27.58	28.00	28.43	28.85
3.62	23.82	24.22	24.62	25.02	25.42	27.24	27.64	28.06	28.48	28.91	29.33
3.74	24.30	24.70	25.10	25.50	25.90	27.72	28.12	28.54	28.96	29.39	29.81
3.86	24.78	25.18	25.58	25.98	26.38	28.20	28.60	29.02	29.44	29.87	30.29
3.98	25.26	25.66	26.06	26.46	26.86	28.68	29.08	29.50	29.92	30.35	30.77
4.10	25.74	26.14	26.54	26.94	27.34	29.16	29.56	29.98	30.40	30.83	31.25
4.22	26.22	26.62	27.02	27.42	27.82	29.64	30.04	30.46	30.88	31.31	31.73
4.34	26.70	27.10	27.50	27.90	28.30	30.12	30.52	30.94	31.36	31.79	32.21
4.46	27.18	27.58	27.98	28.38	28.78	30.60	31.00	31.42	31.84	32.27	32.69
4.58	27.66	28.06	28.46	28.86	29.26	31.08	31.48	31.90	32.32	32.75	33.17
4.70	28.14	28.54	28.94	29.34	29.74	31.56	31.96	32.38	32.80	33.23	33.65
4.82	28.62	29.02	29.42	29.82	30.22	32.04	32.44	32.86	33.28	33.71	34.13
4.94	29.10	29.50	29.90	30.30	30.70	32.52	32.92	33.34	33.76	34.19	34.61
5.06	29.58	30.00	30.40	30.80	31.20	33.00	33.40	33.82	34.24	34.67	35.09
5.18	30.06	30.46	30.86	31.26	31.66	33.48	33.88	34.30	34.72	35.15	35.57
5.30	30.54	30.94	31.34	31.74	32.14	33.96	34.36	34.78	35.20	35.63	36.05
5.42	31.02	31.42	31.82	32.22	32.62	34.44	34.84	35.26	35.68	36.11	36.53
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5.66	31.98	32.38	32.78	33.18	33.58	35.40	35.80	36.22	36.64	37.07	37.49
5.78	32.46	32.86	33.26	33.66	34.06	35.88	36.28	36.70	37.12	37.55	37.97
5.90	32.94	33.34	33.74	34.14	34.54	36.36	36.76	37.18	37.60	38.03	38.45
6.02	33.42	33.82	34.22	34.62	35.02	36.84	37.24	37.66	38.08	38.51	38.93
6.14	33.90	34.30	34.70	35.10	35.50	37.32	37.72	38.14	38.56	38.99	39.41
6.26	34.38	34.78	35.18	35.58	35.98	37.80	38.20	38.62	39.04	39.47	39.89
6.38	34.86	35.26	35.66	36.06	36.46	38.28	38.68	39.10	39.52	39.95	40.37
6.50	35.34	35.74	36.14	36.54	36.94	38.76	39.16	39.58	40.00	40.43	40.85
6.62	35.82	36.22	36.62	37.02	37.42	39.24	39.64	40.06	40.48	40.91	41.33
6.74	36.30	36.70	37.10	37.50	37.90	39.72	40.12	40.54	40.96	41.39	41.81
6.86	36.78	37.18	37.58	37.98	38.38	40.20	40.60	41.02	41.44	41.87	42.29
6.98	37.26	37.66	38.06	38.46	38.86	40.68	41.08	41.50	41.92	42.35	42.77
7.10	37.74	38.14	38.54	38.94	39.34	41.16	41.56	41.98	42.40	42.83	43.25
7.22	38.22	38.62	39.02	39.42	39.82	41.64	42.04	42.46	42.88	43.31	43.73
7.34	38.70	39.10	39.50	39.90	40.30	42.12	42.52	42.94	43.36	43.79	44.21
7.46	39.18	39.58	39.98	40.38	40.78	42.60	43.00	43.42	43.84	44.27	44.69
7.58	39.66	40.06	40.46	40.86	41.26	43.08	43.48	43.90	44.32	44.75	45.17
7.70	40.14	40.54	40.94	41.34	41.74	43.56	43.96	44.38	44.80	45.23	45.65
7.82	40.62	41.02	41.42	41.82	42.22	44.04	44.44	44.86	45.28	45.71	46.13
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8.18	42.06	42.46	42.86	43.26	43.66	45.48	45.88	46.30	46.72	47.15	47.57
8.30	42.54	42.94	43.34	43.74	44.14	45.96	46.36	46.78	47.20	47.63	48.05
8.42	43.02	43.42	43.82	44.22	44.62	46.44	46.84	47.26	47.68	48.11	48.53
8.54	43.50	43.90	44.30	44.70	45.10	46.92	47.32	47.74	48.16	48.59	49.01
8.66	43.98	44.38	44.78	45.18	45.58	47.40	47.80	48.22	48.64	49.07	49.49
8.78	44.46	44.86	45.26	45.66	46.06	47.88	48.28	48.70	49.12	49.55	49.97
8.90	44.94	45.34	45.74	46.14	46.54	48.36	48.76	49.18	49.60	50.03	50.45
9.02	45.42	45.82	46.22	46.62	47.02	48.84	49.24	49.66	50.08	50.51	50.93
9.14	45.90	46.30	46.70	47.10	47.50	49.32	49.72	50.14	50.56	50.99	51.41
9.26	46.38	46.78	47.18	47.58	47.98	49.80	50.20	50.62	51.04	51.47	51.89
9.38	46.86	47.26	47.66	48.06	48.46	50.28	50.68	51.10	51.52	51.95	52.37
9.50	47.34	47.74	48.14	48.54	48.94	50.76	51.16	51.58	52.00	52.43	52.85
9.62	47.82	48.22	48.62	49.02	49.42	51.24	51.64	52.06	52.48	52.91	53.33
9.74	48.30	48.70	49.10	49.50	49.90	51.72	52.12	52.54	52.96	53.39	53.81
9.86	48.78	49.18	49.58	49.98	50.38	52.20	52.60	53.02	53.44	53.87	54.29
9.98	49.26	49.66	50.06	50.46	50.86	52.68	53.08	53.50	53.92	54.35	54.77
10.10	49.74	50.14	50.54	50.94	51.34	53.16	53.56	53.98	54.40	54.83	55.25
10.22	50.22	50.62	51.02	51.42	51.82	53.64	54.04	54.46	54.88	55.31	55.73
10.34	50.70	51.10	51.50	51.90	52.30	54.12	54.52	54.94	55.36	55.79	56.21
10.46	51.18	51.58	51.98	52.38	52.78	54.60	55.00	55.42	55.84	56.27	56.69
10.58	51.66	52.06	52.46	52.86	53.26	55.08	55.48	55.90	56.32	56.75	57.17
10.70	52.14	52.54	52.94	53.34	53.74	55.56	55.96	56.38	56.80	57.23	57.65
10.82	52.62	53.02	53.42	53.82	54.22	56.04	56.44	56.86	57.28	57.71	58.13
10.94	53.10	53.50	53.90	54.30	54.70	56.52	56.92	57.34	57.76	58.19	58.61
11.06	53.58	53.98	54.38	54.78	55.18	57.00	57.40	57.82	58.24	58.67	59.09
11.18	54.06	54.46	54.86	55.26	55.66	57.48	57.88	58.30	58.72	59.15	59.57
11.30	54.54	54.94	55.34	55.74	56.14	57.96	58.36	58.78	59.20	59.63	60.05
11.42	55.02	55.42	55.82	56.22	56.62	58.44	58.84	59.26	59.68	60.11	60.53
11.54	55.50	55.90	56.30	56.70	57.10	58.92	59.32	59.74	60.16	60.59	61.01
11.66	55.98	56.38	56.78	57.18	57.58	59.40	59.80	60.22	60.64	61.07	61.49
11.78	56.46	56.86	57.26	57.66	58.06	59.88	60.28	60.70	61.12	61.55	61.97
11.90	56.94	57.34	57.74	58.14	58.54	60.36	60.76	61.18	61.60	62.03	62.45
12.02	57.42	57.82	58.22	58.62	59.02	60.84	61.24	61.66	62.08	62.51	62.93
12.14	57.90	58.30	58.70	59.10	59.50	61.32	61.72	62.14	62.56	62.99	63.41
12.26	58.38	58.78	59.18	59.58	59.98	61.80	62.20	62.62	63.04	63.47	63.89
12.38	58.86	59.26	59.66	60.06	60.46	62.28	62.68	63.10	63.52	63.95	64.37
12.50	59.34	59.74	60.14	60.54	60.94	62.76	63.16	63.58	64.00	64.43	64.85
12.62	59.82	60.22	60.62	61.02	61.42	63.24	63.64	64.06	64.48	64.91	65.33
12.74	60.30	60.70	61.10	61.50	61.90	63.72	64.12	64.54	64.96	65.39	65

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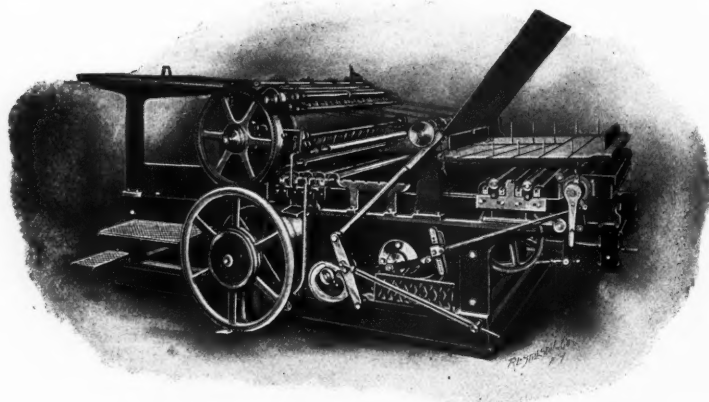
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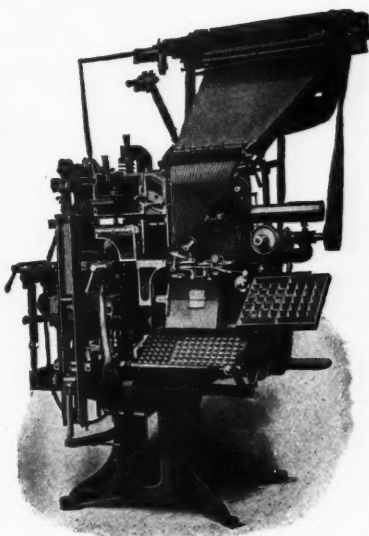


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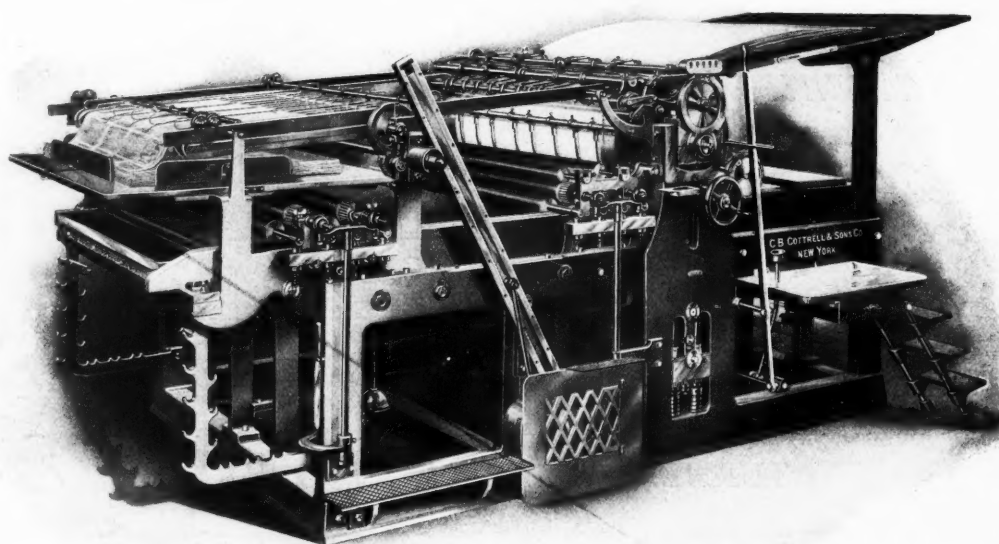
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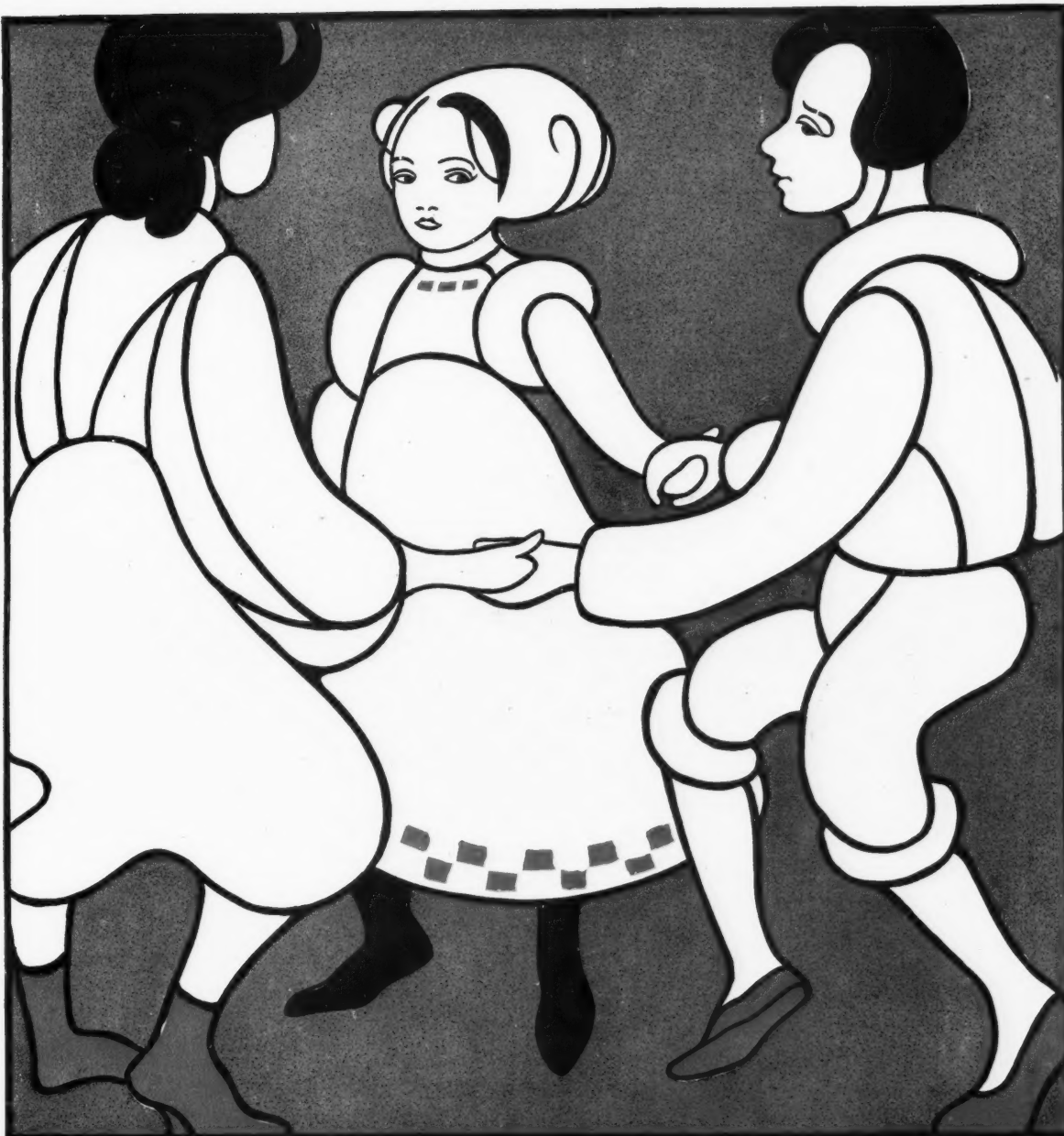
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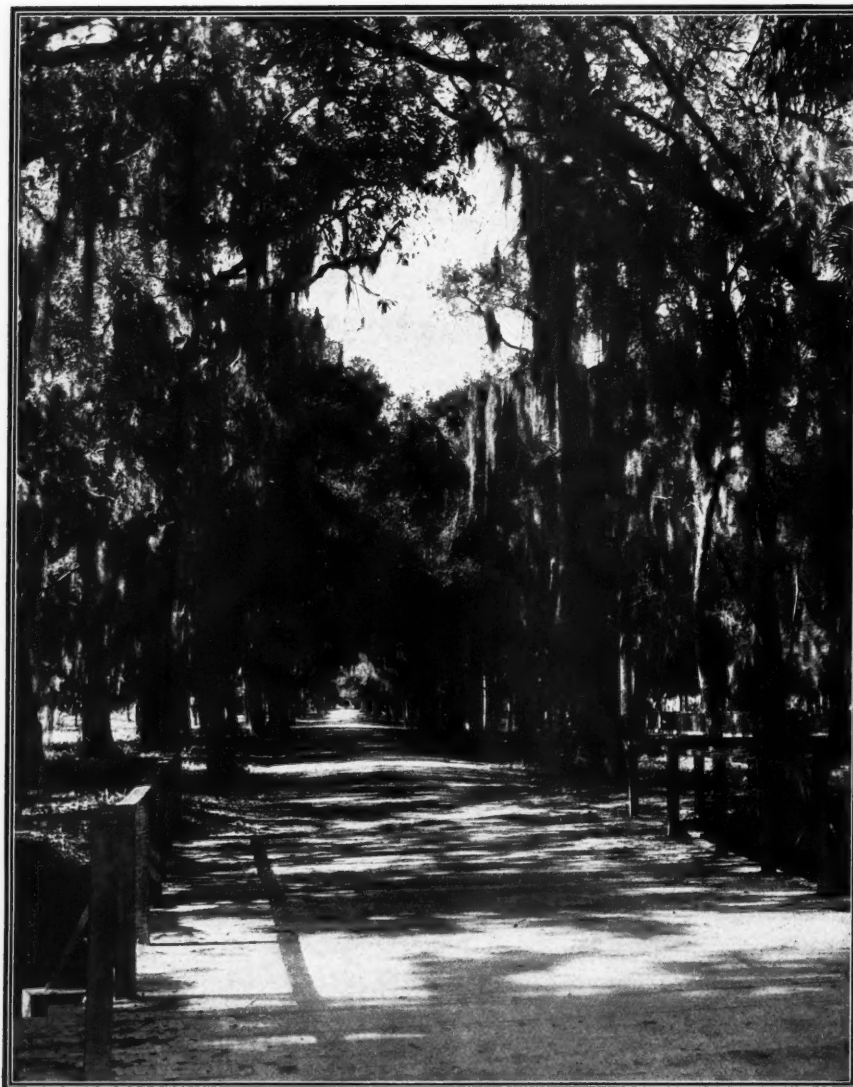


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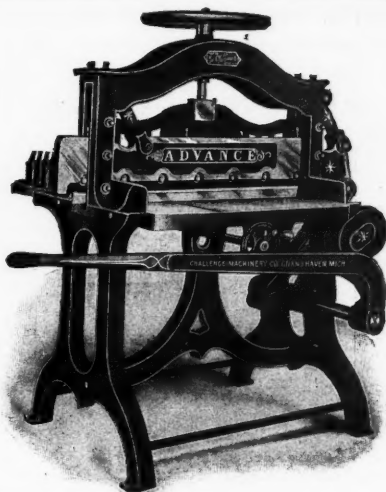
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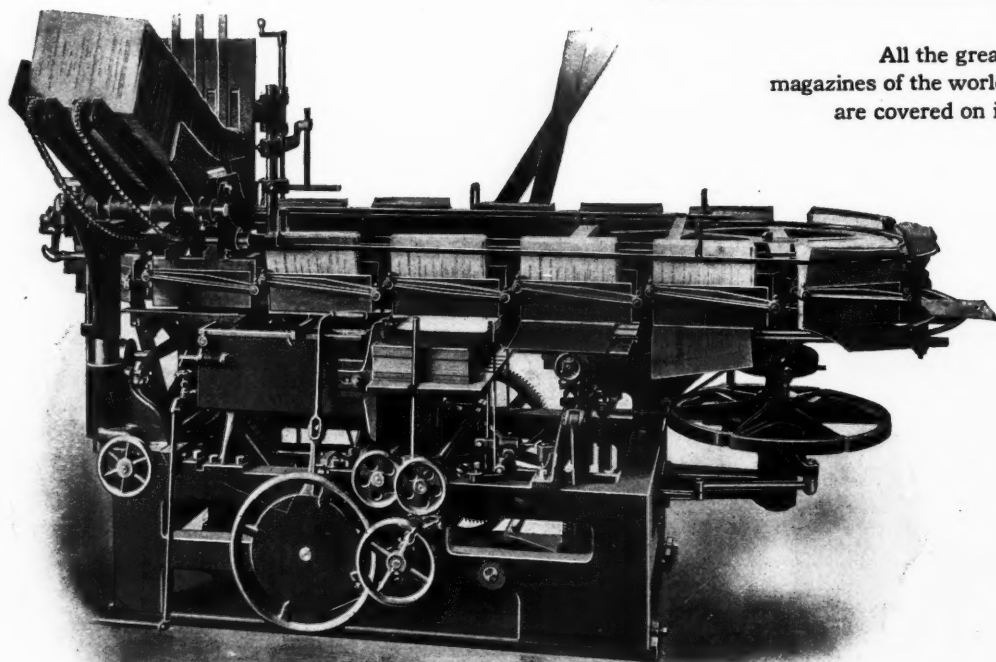
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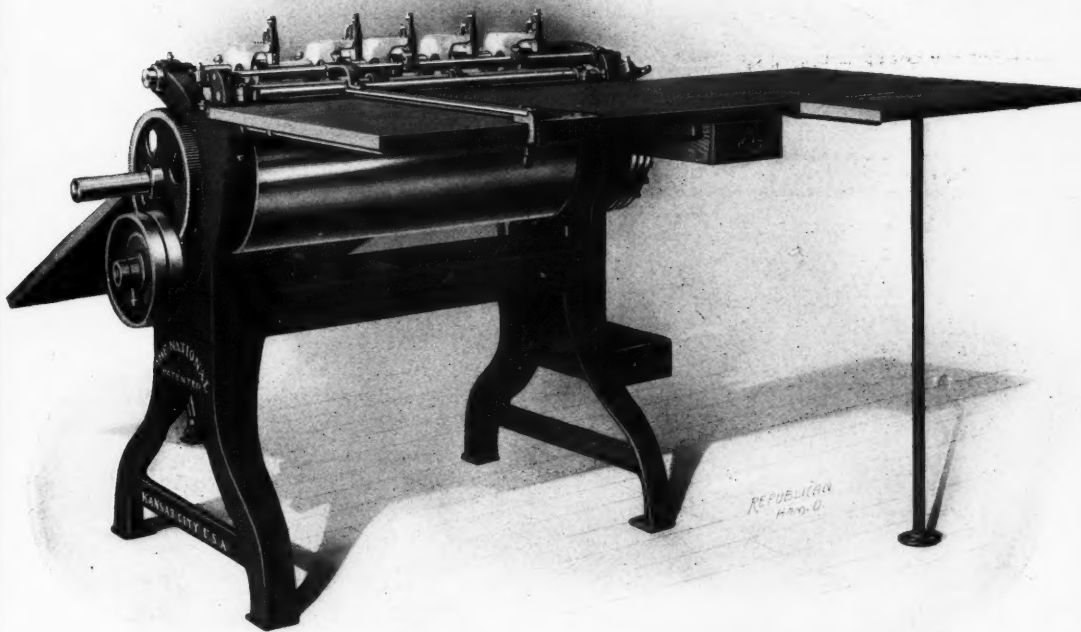
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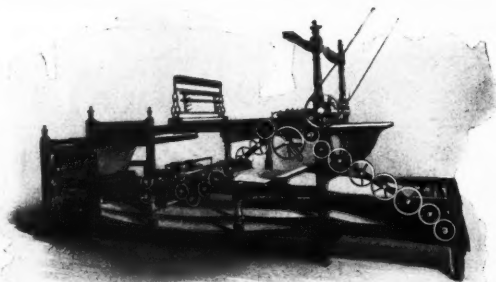
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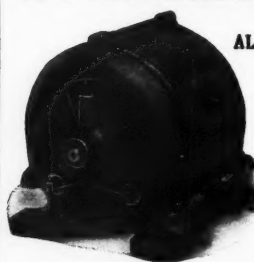
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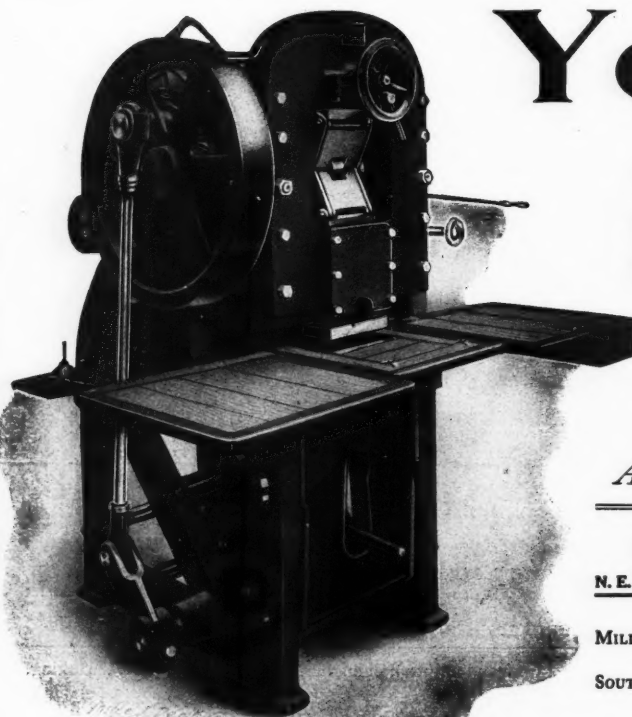


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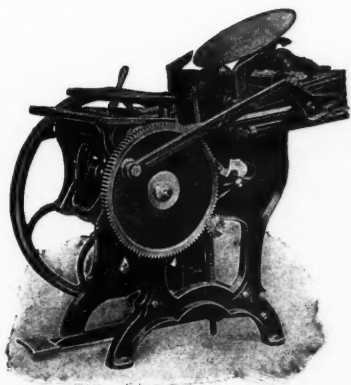
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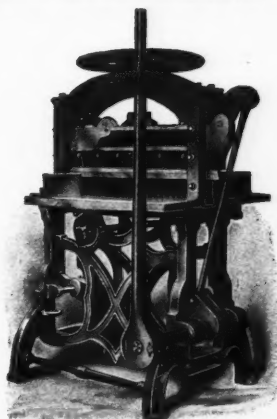
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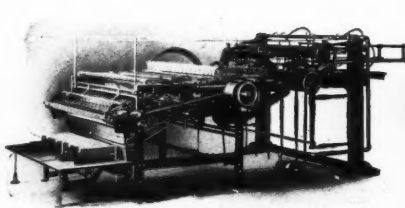
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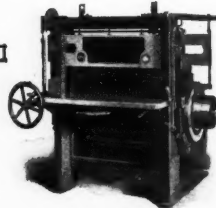
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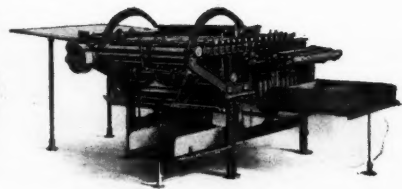
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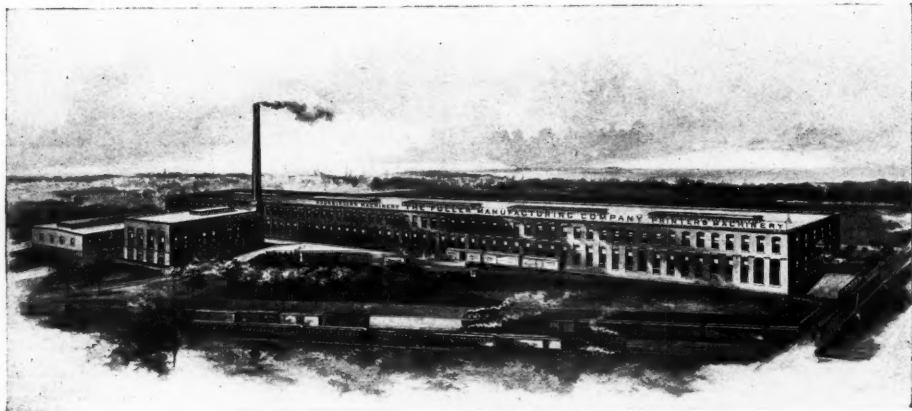
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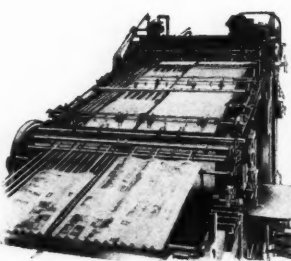
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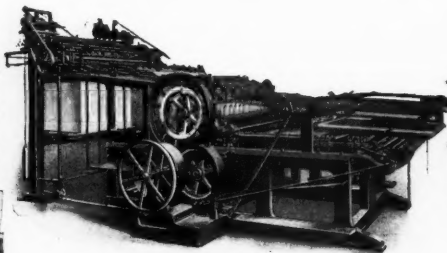
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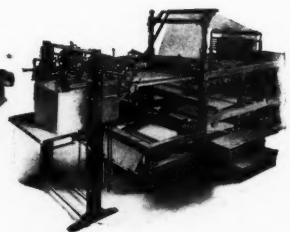
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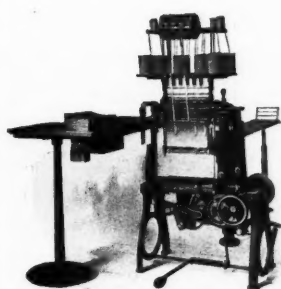
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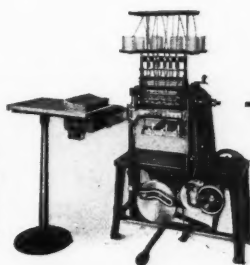
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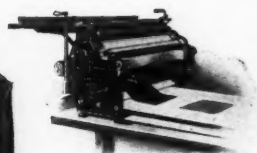
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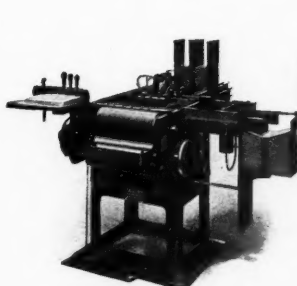
No. 7 SEWING MACHINE



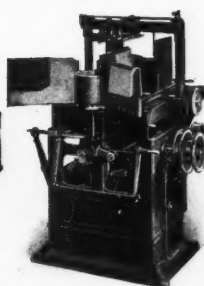
GLUING MACHINE



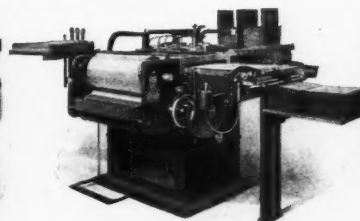
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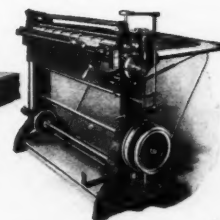
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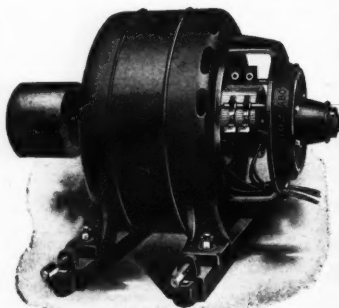
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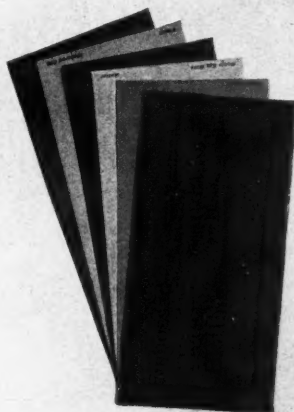
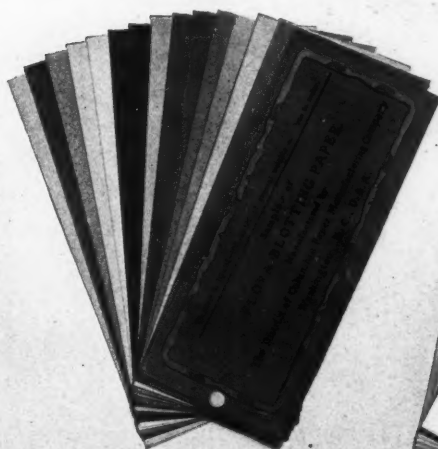
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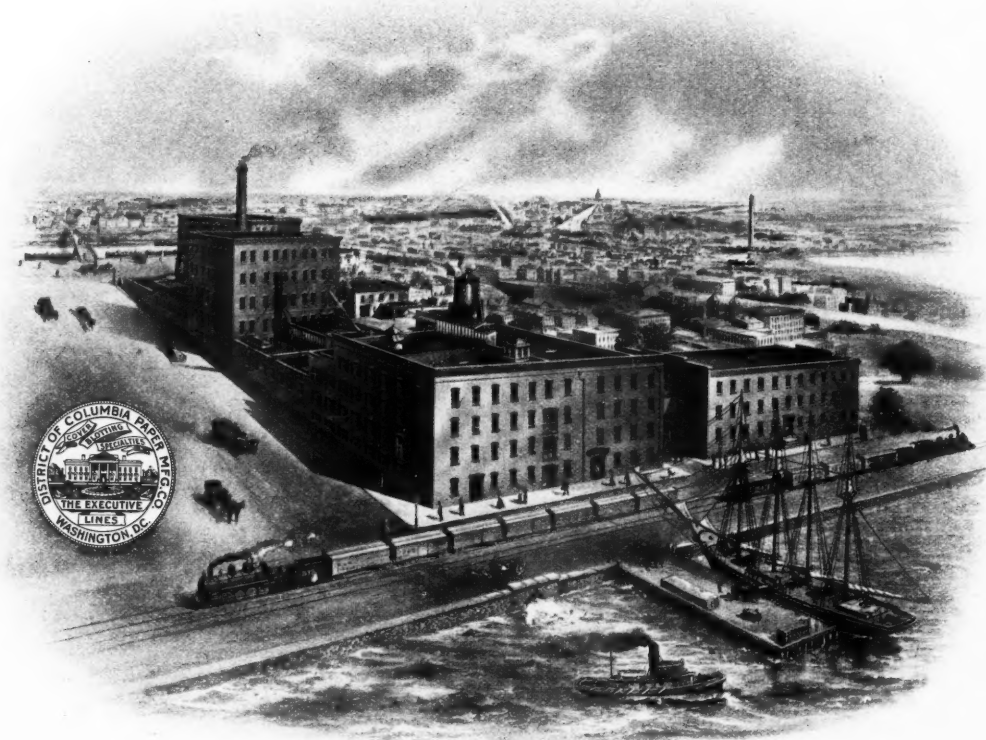
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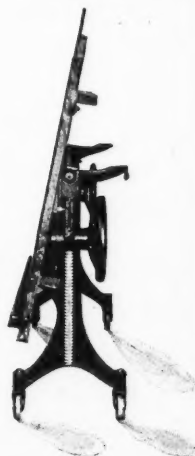
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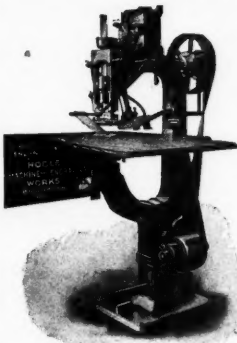
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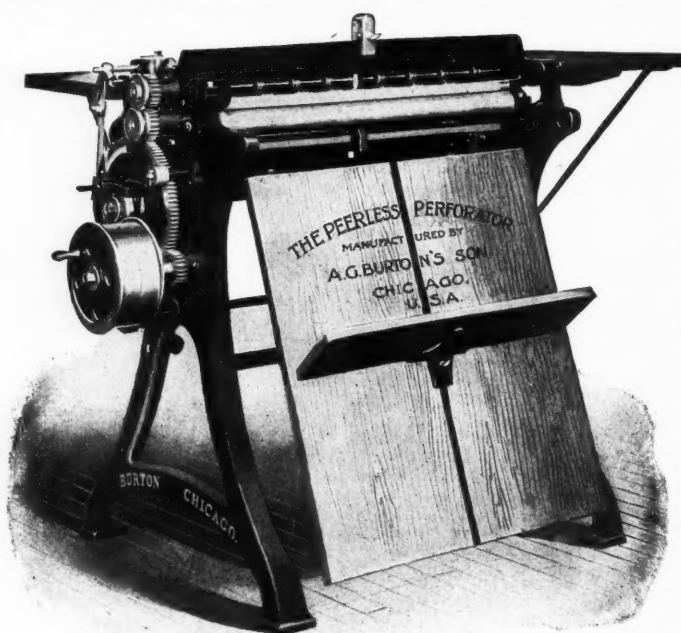
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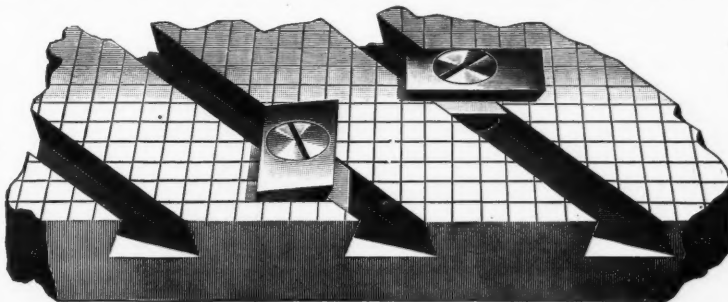
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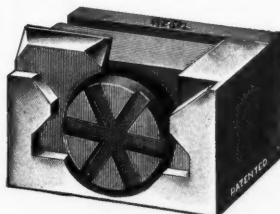
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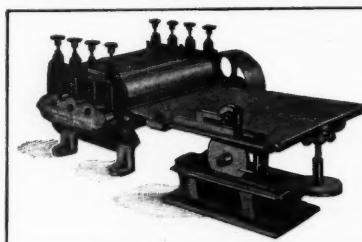
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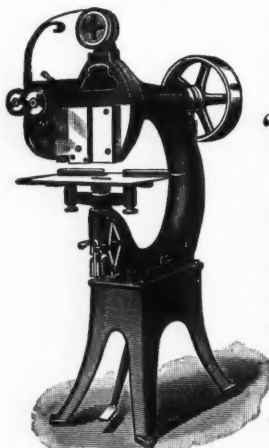
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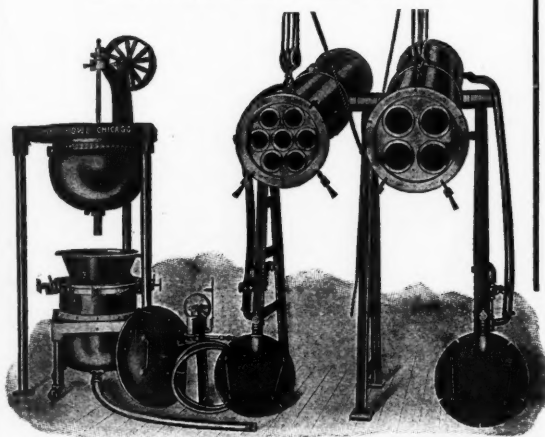
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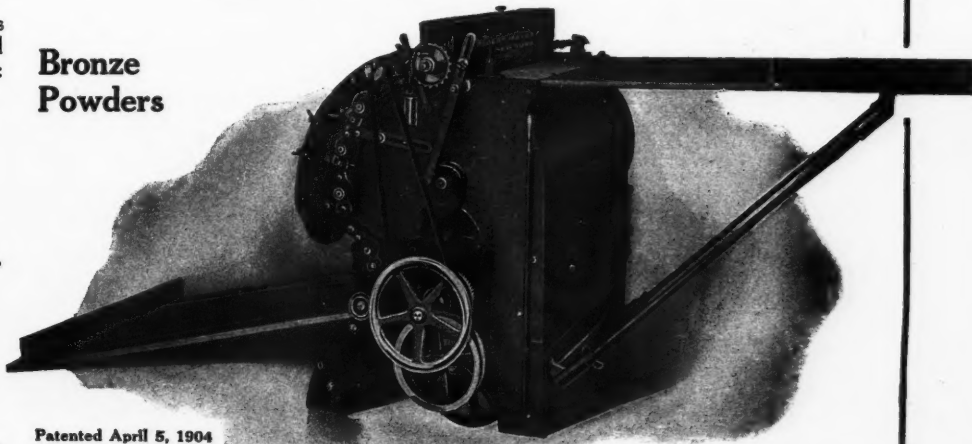
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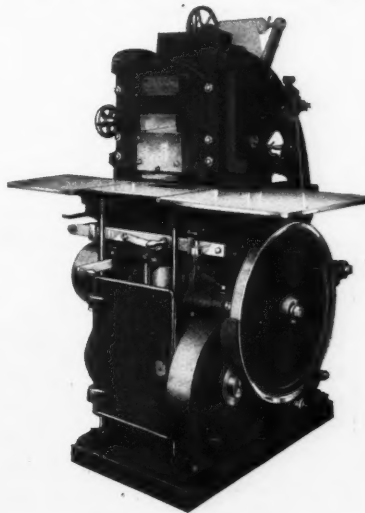
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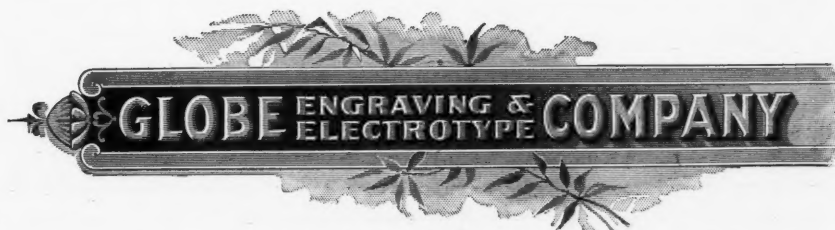
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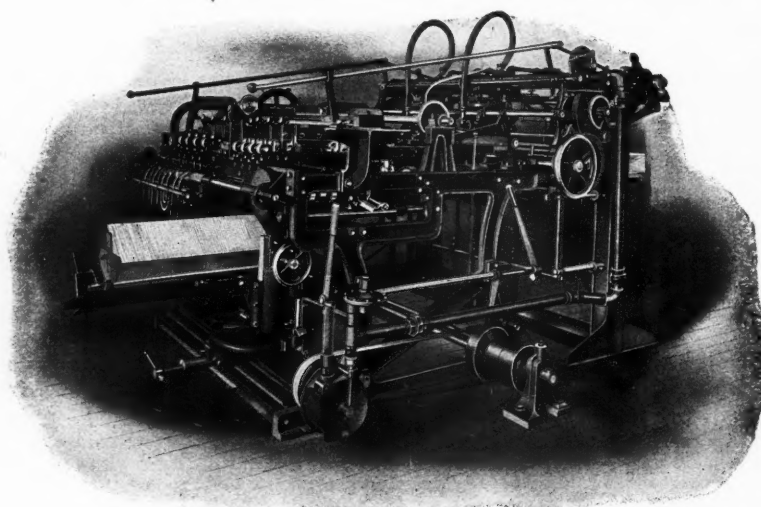


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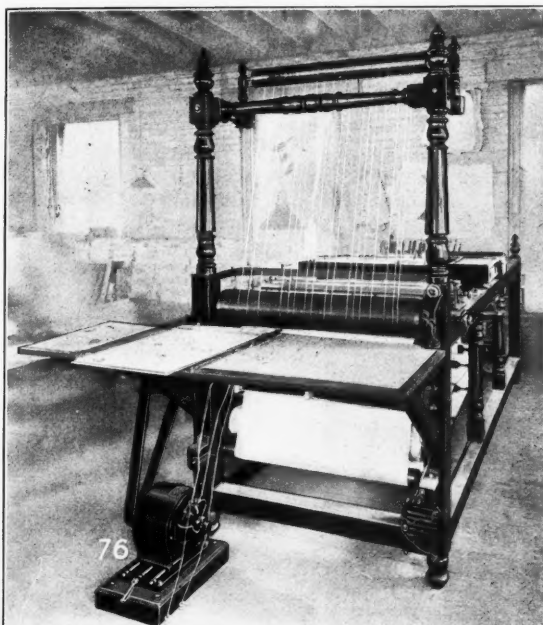
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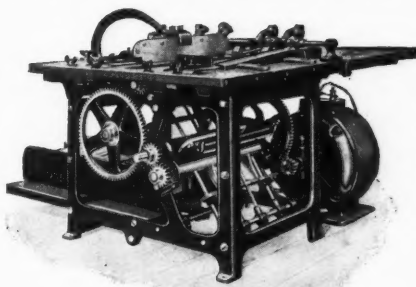
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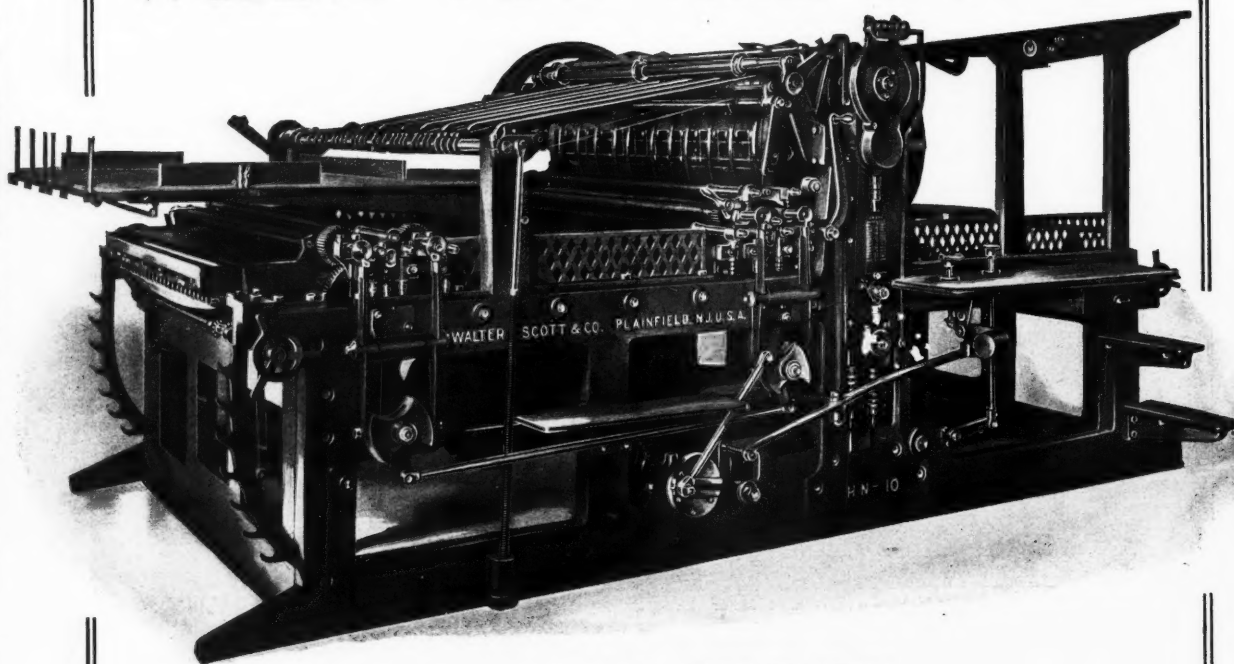
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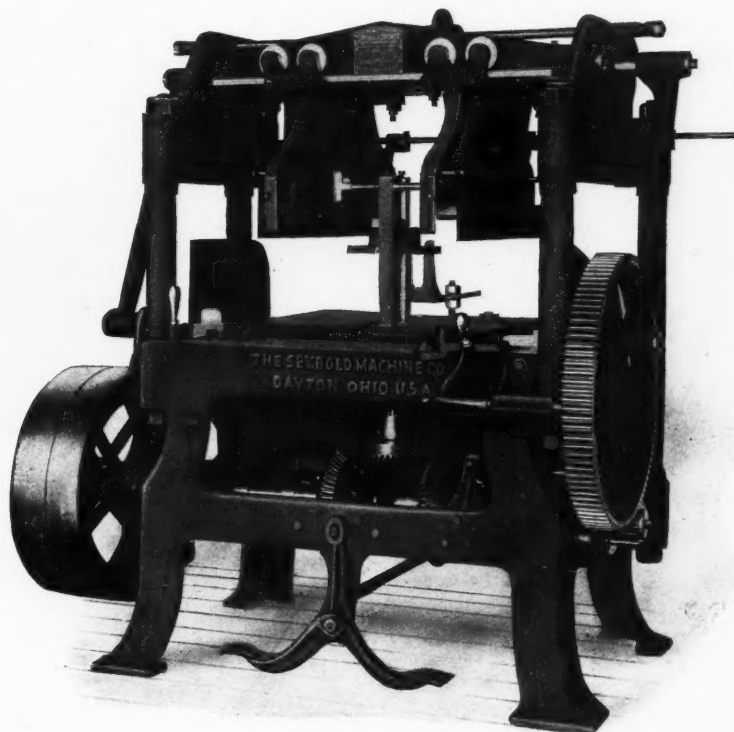


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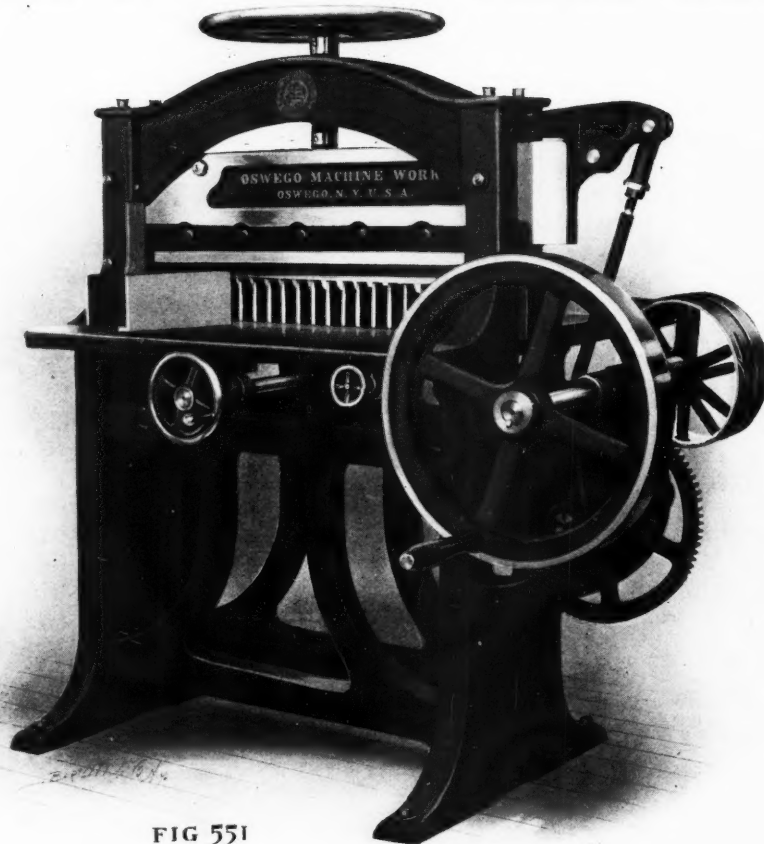


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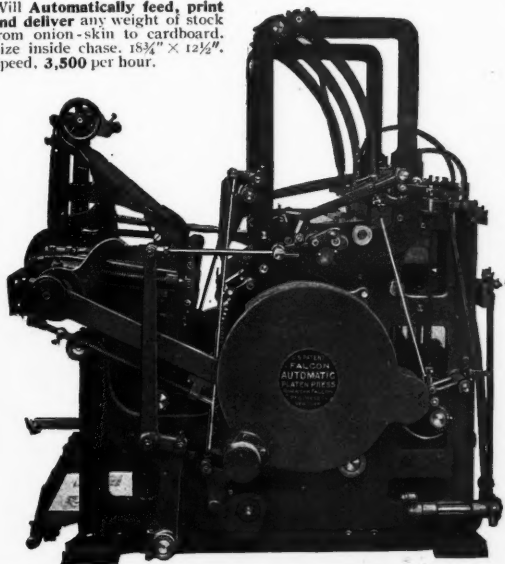
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*Feeds from the Top of the Pile.*

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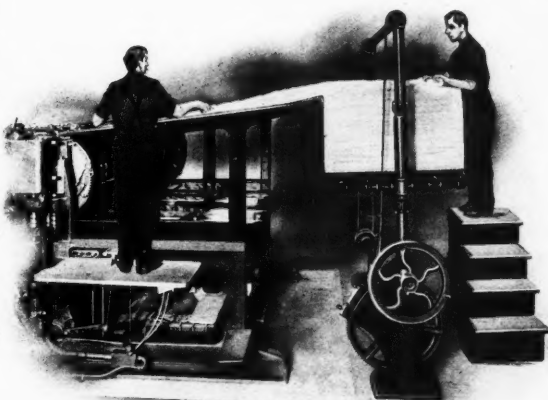
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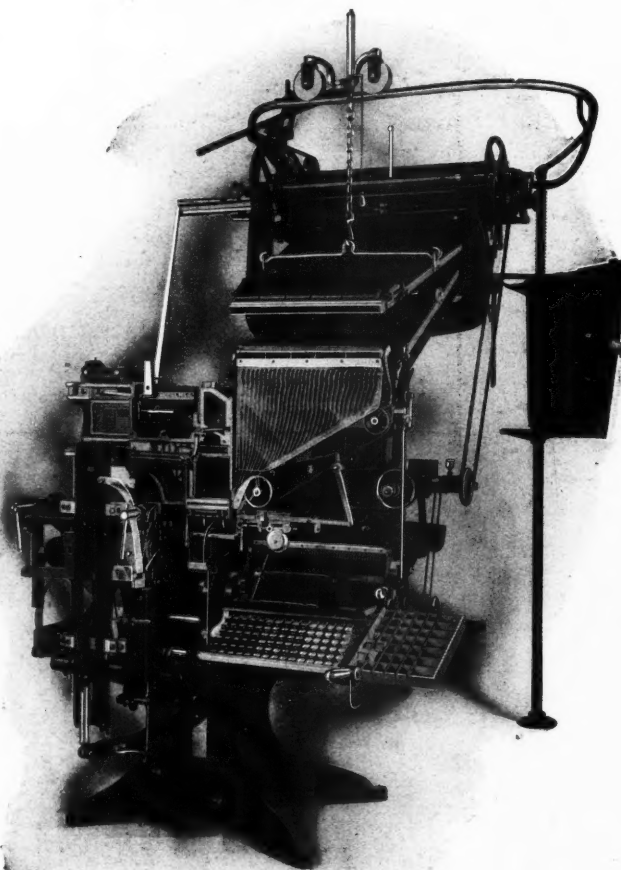
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# A CHALLENGE

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## CANADIAN-AMERICAN LINOTYPE CORPORATION

Sole Manufacturers in Canada of Mergenthaler  
Linotype Machines

Limited

London, England, Office:  
8 Bouverie St., E. C.

70-72 YORK STREET

Factory: 156-158 St. Antoine St.  
Montreal

Toronto, Canada, March 10, 1908.

THE MERGENTHALER LINOTYPE CO., of New York,  
TRIBUNE BUILDING, NEW YORK, N. Y., U. S. A.

Gentlemen,—As you have made the statement by letter and through your agents that the composing machines made by your Company are superior to those made by ourselves, we are prepared to have a competition between your make of Mergenthaler Linotype and our own. We therefore challenge you to erect one of your No. 4 Double Magazine Linotypes now in Canada alongside of one of our Model 4 Double Magazine Linotype machines in the City of Toronto. The machines to be run four hours a day for one week, the judges of the contest to be entirely disinterested parties. The competition to be for the sum of one thousand dollars, which is to be paid by the loser to the Typographical Unions of Toronto, Montreal and Ottawa for use in their benefit fund—and to cover the following:

### No. 1. Speed of both magazines and output of matter in 20 and 30 em lines. 20 points.

The time in setting matter to be equally divided between upper and lower magazine each day during the test. Matter must be corrected and kept separate. The largest amount set during the trial on the Canadian upper magazine and the American lower magazine will count 15 points, and the largest set from the Canadian lower magazine and the American upper, 5 points, making the total of 20 points for speed.

### No. 2. Running of distributor. 5 points.

The actual time lost by distributors stopping is to be kept account of during the trial, and the machine having the least lost time against it is entitled to the 5 points.

### No. 3. Quick change of magazines. 5 points.

During the test copy to be furnished which will necessitate the changing of magazine. The time of these changes to be kept account of, and the machine on which the quickest time is made is entitled to the 5 points.

### No. 4. Quality of slug produced. 5 points.

Test to be made as follows: Take the matter which was set on both machines during the test and set it side by side. Take out at random slugs, first from one set and then the same slug from the other set (at least 25 slugs should be taken). These are to be broken alternately and the set of slugs showing the best percentage of solids and good bottoms is entitled to the 5 points.

### No. 5. Simplicity of machine from operator's point of view. 20 points.

TO BE DECIDED AS FOLLOWS:

(a) Which of the two machines will be least confusing for an operator coming from a standard two-letter Linotype.

(b) In which of the two machines will the operator be most liable to detect transpositions, and matrices not responding to the keyboard from either magazine by the customary click sound of the standard machine.

(c) By which of the two machines would the operator be least annoyed by noise when assembling matrices.

(d) Which machine, taken as a whole, appears the simplest to the operators.

### No. 6. Accessibility of the working part of the machines from an operator's point of view. 20 points.

(a) Which of the two machines is most accessible in case of verges, verge springs, escapement pawls, or key rods going wrong on either lower or upper magazine while the machine is in operation.

(b) Which of the two machines is most accessible to the delivery mouth and assembler entrance of both upper and lower magazine.

(c) Which of the two machines, as a whole, is most accessible.

### No. 7. Quick change of magazines on the machines by the operator. 10 points.

Which of the two methods used is the safest and which entails the smallest amount of labor and lifting to the operator.

### No. 8. Simplicity and perfection in working of assemblers and two-letter mechanisms. 15 points.

The competition to take place within one month from date.

The award of the judges to be in writing and in detail, the same to be printed in THE INLAND PRINTER, Chicago, at the expense of the loser.

To facilitate the judges in making their decision, a total of 100 points to be allowed on the above eight items, divided as before mentioned.

Yours very truly,

CANADIAN-AMERICAN LINOTYPE CORPORATION, Limited.



# Begin

**L**ose this day loitering - 'twill  
be the same story

**T**o-morrow - and the next more  
dilatory;

**T**hen indecision brings its own  
delays.

**A**nd days are lost lamenting  
o'er lost days.

**A**re you in earnest? Seize this  
very minute -

**W**hat you can do, or dream you  
can, begin it.

**C**ourage has genius, power, and  
magic in it.

**O**nly engage, and then the mind  
grows heated -

**B**egin it, and the work will be com-  
pleted.

Goethe's Faust

# THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

VOL. XLI. No. 4.

JULY, 1908.

TERMS { \$3.00 per year, in advance.  
Foreign, \$3.85 per year.  
Canada, \$3.60 per year.

## EGYPTIAN STONE CARVING.

BY VIRGINIA FISH.

“**T**HE high priests and prophets, and those who go into the sanctuary for the clothing of the gods, and feather-bearers and sacred scribes, and all the other priests, who from the temples of the country had assembled at Memphis, before the king, at the festival of the reception of the crown, of Ptolemy, ever living, beloved of Ptah — assembled in the temple at Memphis, this same day, have said:”

So begins a decree inscribed unknown centuries ago upon a slab of black basalt which now occupies a place of honor in a famous museum. This fragmentary piece of stone is known to the world as the “Rosetta Stone.” The translation of its hieroglyphs conferred renown upon the name of Champollion and opened the whole field of the Egyptian language to scholars, after three centuries of almost futile effort. The inscription was carved with a hammer and chisel and the language in which it is written is fundamentally identical with modern Aryan languages, yet it is the first system of writing, so far discovered, inscribed by the hand of man. Between the Egyptian hieroglyphic writing and the letterless age of oral tradition there is not a single record, yet this most ancient of systems was so highly developed that to-day, centuries later, the same fundamental principles are used. Champollion's discovery that the hieroglyphics were phonetic, as well as ideographic, was the key to the translation, and ignorance of this fact had long retarded the work of other scholars. The first attempts of all races, on emerging from a state of barbarism, to embody thought in writing have been expressed by means of pictures

only. While the hieroglyphs consist principally of such pictures, yet they are remarkable for their sound signs, the words in the hieroglyphs being spelled out, just as in modern languages.

There is something impressive in the thought of this mighty writing — carved in stone on the imposing structures of Egypt, retaining for perhaps forty centuries their sharp and beautifully delineated outlines, expressing at once the artistic skill of the nation while declaring its history. The ability to work in stone was indisputably the art of the Egyptians. No other people has utilized the rocky products of the earth with an equal degree of ease and skill. Granite as a carving surface taxes the skill of modern times, yet to the Egyptian this unyielding rock was as sandstone. Seen with modern eyes, the hieroglyphic inscriptions are sculptures of laborious construction, but to the Egyptian to write on granite with a hammer and chisel appears to have been a method devoid of any difficulty. A present-day worker in granite would be astounded at the elaborate workmanship of some of the inscriptions. Many are cut to the depth of an inch, some are embossed and counter-sunk. Preëminently architects, the Egyptians used all other arts as accessories to architecture. The hieroglyphs were treated from the earliest times as ornamental characters, decorative features of the temples, obelisks and stelæ on which they were carved. Their artistic value was further enhanced by the use of colors, in the composition and management of which the Egyptians were more expert than any other people of antiquity, except the Greeks. In many instances the symbols were painted in the colors that most nearly represented the objects depicted, and striking and gorgeous effects were thus obtained.

That such beautifully executed carvings were



wrought with a chisel of bronze, seems to admit of no question. No traces of steel or iron have thus far been found, whereas numbers of bronze chisels have been uncovered in Egyptian stoneyards and quarries, perfectly edged and bearing on the top the marks of many strokes of the hammer. One of these bronze chisels, in modern hands, will not bear a single stroke against the granite upon which it was formerly used, without turning the edge. There has been no satisfactory explanation offered of the methods employed by the Egyptians in cutting the hardest varieties of stone. This is but one of the many mysteries of that marvelous civilization which makes its entrance into history fully matured, phenomenally developed, seemingly a contradiction of the law of evolution. The monuments show plainly the manner of the stone carvers in performing their work: The workman stands, kneels or sits before his block, poises his hammer in his right hand, and with his left holds the chisel to the face of the stone.

In graphic pictorial delineation of their manners and customs, the Egyptians have surpassed all other nations, whether ancient or modern. On monument and temple wall, on polished tablet and towering obelisk they have carved the tale of life in Egypt. Simply and naturally these writings recite their stories, and we read, as though in an open book of to-day, the narration of events and adventures in that by-gone period. Of especial interest are the inscriptions devoted to the kings, who, as arbiters of the destinies of the nation, are the subjects of a large portion of the writings. Such inscriptions usually begin with an enumeration of the titles and divine attributes of the king, who was, indeed, regarded as a god. As these hieroglyphs were carved by order of the kings themselves, each ruler proclaimed his glories and good works to his entire satisfaction. Should any king feel enmity against a former occupant of the throne, the pleasing practice prevailed of causing the enemy's name to be erased from the inscriptions carved in his interest.

The carvings illustrative of the lives of the common people have much freshness and charm. The various occupations and pastimes of the nation are graphically depicted. The farmer, the fisherman, the huntsman, musicians, priests, and the innumerable gods, pass in panorama. Sometimes common folk inspired the Egyptian poets to expression, as in the case of this little outburst regarding the barber:

"The barber is shaving till evening.

When he places himself to eat he places himself on his elbows.

He places himself at street after street to seek after shaving.

He wearies his hands to fill his stomach as bees feed by their labor."

The inscriptions on the tombs are of particular interest. The Egyptians were deeply religious, and their belief in the immortality of the soul is plainly shown. The most splendid objects, the costliest workmanship were dedicated to the tomb of the deceased by the relatives. The rich and wealthy Egyptian chose his own place of sepulture, and when all its parts were built under his superintendence, he caused the principal passages of his life to be carved upon the walls. He was pictured leading a life of luxury, he hunted, he fished, made expeditions, and nothing of importance was omitted. Often the outer stone case of the coffin was covered with hieroglyphics and on the scarabæi which were deposited with the mummy was inscribed the thirtieth chapter of the "Book of the Dead." This book seems to have occupied a place in the regard of the Egyptians similar to that of the Bible among Christian nations and extracts from it are found on papyrus, tombs, coffins, mummies, scarabæi and other objects. The motive is somewhat suggestive of Dante's "Inferno" and describes the vicissitudes of the soul, or Ka, after death.

Literature was a fine art among the Egyptians. Their versatility covered every literary form except the dramatic. They wrote fairy tales, composed epic and lyric poetry and many of the productions written on papyri in hieratic, the system of writing invented and used by the priests, the learned class in Egyptian society, are classics. That knowledge of the canons of literary art was possessed by the Egyptians is shown by this extract from a papyrus thirty centuries old, by Ptah-hept, artist and writer: "Beware of expressing crude thought; study until thy expression be matured." In the course of three thousand years the value of this counsel has not lessened.

The stone carver, with chisel and hammer, is a fitting exemplar of his race; the stone-inscribed hieroglyphics are consistent with the Egyptian character, which expressed itself in creations of solidity and grandeur. But evolution halts not. The mighty conception of the Egyptian is followed by the imaginative production of the Greek—the chisel gives place to the reed—papyrus and waxen tablets are substituted for the lasting granite. Yet against the Eastern sky, in an enduringness like that of eternity, stand graven stele and pyramid—monuments to man's progress from speech to writing.

---

WHEN confronted with a price-cutter's bid in the hands of a customer who is willing to use it as a club to beat down your established price, you sometimes, "just to hold a good customer," take the order at a loss, which is like so much poison to your business system. Now, let us ask if you think more poison a good antidote for poison; and if you expect to make profits and build up or maintain a business by losing money to hold customers?—*Keystone Insert.*



Written for THE INLAND PRINTER.

### HERETICAL OPINIONS CONCERNING SPACES AND QUADS.

BY HENRY LEWIS BULLEN.



UNDoubtedly the inventor of the space and quad case was a benefactor, and although his invention made "spaceless" and "quadless" cases possible, he is not responsible for those time-wasting absurdities.

It is held by many typographers when spaces and quads are kept in job-type cases the supply is scattered and irregularly distributed and much time is lost in finding them in sufficient quantities in one case; whereas if they are concentrated in a few special cases the entire supply is always available for use. This, however, is only good practice in composing-rooms where the spaces and quads are inadequate, and is decidedly wasteful of time, a commodity more costly than spaces and quads.

If a compositor is setting several lines out of a "spaceless" case he undoubtedly loses time in journeying to the space and quad case to space out *each* line; he undoubtedly could work quicker if the spaces and quads were in the case. Again, if a job case is used in setting the text of an advertisement or circular it is necessary, under the plan of segregating the spaces and quads, to lay a temporary supply of spaces and quads in the case, and to remove them after setting, which uses up time unnecessarily. An equally unnecessary loss of time is inevitable in distributing into "spaceless" cases, as the compositor must first distribute the spaces and quads into the palm of his hand, or some other receptacle, and then redistribute them in the shape of pi into the special case and quad cases.

When it is remembered that the cheapest materials in the shape of type in a composing-room are spaces and quads, which are sold at a lower rate per pound, each pound covering more area than the letters, it is clear that the plan most economical of the compositor's time, both in setting and distributing, is to *carry ample spaces and quads in every type-case and also to carry a reserve supply in the special cases exposed for use on the tops of stands or cabinets.*

In the majority of jobs the spacing materials cover a much greater area than the letters, and yet the average practice is to buy about one pound of spaces and quads for each job font, relying on the spaces and quads in the body-type cases to make good the inevitable deficiency. Each body-type font contains twenty per cent of spaces and quads, but this proportion is based upon the requirements of solid, lean composition, while job composition is almost invariably open. *The job*

*office which has in it one pound of spaces and quads for every pound of letter will be sensibly equipped, but the spaces and quads will not, of course, be purchased size for size of the letter; there will be a preponderance of six and twelve point bodies.*

The too common scarcity of these necessary articles is a source of great loss of profit, not only in lengthening the time required in setting, but also in unnecessarily fatiguing and delaying the compositor. No wise employer who has himself set type for a livelihood will underestimate the loss of product due to discouraging the compositor who loses interest and ambition in proportion as he is hindered by lack of or vain searching for materials with which to complete each task. *Every hour so wasted costs the employer both the cost and profit of the employee's time.* Recently published statistics show that a compositor's time is charged in the work at from 70 to 90 cents in Boston and Philadelphia, 80 cents to \$1 in New York, and 90 cents to \$1.25 in Chicago. The loss of cost of labor is irretrievable, but if this loss is prevented on one job by a corresponding expenditure for materials, the expenditure creates a profit-making asset, preventing loss in that direction for many years and on thousands of jobs, for spaces and quads do not wear out or change in style or depreciate in value in a growing concern. Do not expect the compositor to "make bricks without straw"; if you do, you will be disappointed.

REPORT OF NEW YORK EDUCATION DEPARTMENT.—Perfunctory reports of governmental officials are usually bulky and often dry as Sahara is supposed to be. This popular notion is our excuse for sending to the wastebasket or placing on the uppermost shelves much informing and interesting reading. The volume before us, which is the fourth annual report of the department, is composed of 674 pages, many of them containing tables and others burdened with the woes of school commissioners. There is much of interest, but our particular concern as industrialists is a chapter on "Our Children, Our Schools and Our Industries." It is evidently from the pen of Dr. Andrew S. Draper, commissioner of education, and is an admirable exposition of the relation of our educational system to the industrial situation. As one reads he gets an inkling of the history of education among other industrial peoples, and a glimpse of the future of popular pedagogy, as well as an insight into what is being accomplished around us. Of course the purpose of the report is to have elementary training fit the pupil for industrial life, for in one place we find it asserted that "good citizenship is dependent upon workmen." Doctor Draper has pronounced opinions on trade schools, but he reviews the situation judicially, though with much sympathy for youth and the workers. Those interested in the moot question of industrial education, and especially those who "would like to know," are commended to a perusal of this able contribution to the literature on the subject. It is hoped that some of the interests devoted to the cause will issue the chapter in pamphlet form. It should not be allowed to hide its timely light between the dark and forbidding covers of a State document.

Written for THE INLAND PRINTER.

## ART AND THE PRINTING CRAFT.

NO. VIII.—BY THOMAS WOOD STEVENS.



IN our last paper, speaking of the making of pictures, we touched upon the subject of *values*; and the fact was suggested that the truth of representation dictated the tones in every picture. The same fact applies, in a measure, to the colors used. Certain colors appear to retreat, and certain others appear to come forward. In this respect the requirement of structure is placed upon the use of color. But no sooner do we leave the realistic for the decorative field, than we find that this fact has loosed its grip; and the more conventional and the farther from realism the picture goes, the less structural limitation is placed upon its color. In the purely conventional and decorative arts, then, we must seek other guides in the use of color.

In printing, the craft began with a well-established scheme of conventions, devised by the illuminators. Recognizing that the book-page would always be, in the main, black on white, these artists reasoned that colors should be introduced for the purpose of disturbing the solemn state of the black-and-white mass, and lightening, or illuminating, the page. Hence the brightest pigments were most sought after. These colors, laid on in their prime intensity, often clashed, and the designer applied leaf gold as the richest and most dependable peacemaker.

Many artistic reasons can be found for the success of this idea. The actual size of the book-page is never very great; the paper is always white, or nearly so, the type of the body matter black; and this extreme contrast of tone is required by the condition of easiest legibility. Hence the basis on which the illuminator started to work was one of extreme contrast, but, so far as color was concerned, total grayness. The obvious suggestion was in favor of great strength and virility of color, laid on in comparatively small spaces.

The work which resulted from this conception was richer, more splendid, and better adapted to its purpose than anything we have done since. Yet some of the possible refinements of color suggested by modern methods may surpass the old work, when as full an understanding of the requirements becomes general.

The illuminator did not greatly care to make his color true to nature, preferring to paint the human figure blue or green when it so appealed to his decorative sense. This arbitrary separation of the design from the fact sometimes gave evidence of a bold and sophisticated decorative intention; and as frequently testified to the naive inability of his craftsmanship. But the excellence

of his scheme remained, because it was founded upon the basis before him—the white page printed in black letters—rather than upon an effort to follow the color subtleties of the maker of realistic pictures.

Out of this tradition we have preserved one scheme of the greatest utility—the black page with red rubrication.

The effect of this rubricated work depends upon two conditions, so far as the color is concerned. The proportion of red must be small, and the character of the red must be good. The printer can not shift far in the color of his black, but he is immediately aware that there are many different reds among his ink samples, and that they vary as much in color as they do in price. In view of this confusion he must have some conception which shall be inclusive, and which may help him in distinguishing red from red.

This brings him to the study of color from the scientific side—a study which need not be exhaustive, but which should be followed until the general idea has become familiar. Here he finds that color is disassociated from pigments, inks and paper, and becomes a property or condition of light. The spectrum is now the basis. And the spectrum represents all the possible colors, at their greatest intensity. This does not mean that every ink can be matched by spectrum color, but that the color of any given ink, when taken at its greatest intensity, or separated into its component parts, will be found in the spectrum.

But the spectrum, contrary to our traditional teaching, is not cut sharply into seven colors, nor into six—after the more modern idea. In the rainbow, color slides into color through infinite and unmarked gradations. Where, then, is red? We observe it in the spectrum as a band of color, slipping toward the violet on one side and into the orange on the other. In either direction it is modified. The only true and unmodified red, then, must be at the center of the red band in the spectrum.

From this central red we find a gradation of colors more or less bluish-red on one side, slipping imperceptibly toward the violet, but never losing the spectrum intensity; and on the other side a series of “warm” reds, approaching the orange center. From this scale we get our variety of red inks, each pigment taking a place of its own in the stripe of red.

But the pigments do not often represent the color at its prime intensity. They may be either mixed with substances which make them darker, in which case they are called *shades*, or, in the excellent system of nomenclature suggested by Mr. Louis Wilson, *submerged* reds—the colors of red in shadow. Or they may be modified by mixture with white, and are then called *tints*, or *blanched*, in Mr. Wilson’s system.

Now, taking a general view of the matter, and conceiving of color as a whole, rather than colors as individual effects, we see that the spectrum is of some service after all, since it supplies us with the concept of a continuous stream, in which the prime intensities of all the colors flow into each other according to their physical relations. And on either side flow the modified shades and tints, subject to the same general relations as the prime colors.

The distinguishing of one red from another, then, involves the placing of it in the spectrum, and determining how it is modified—which side of the center, shade or tint. Practically this can not be done off-hand or without practice, and as the printer does not have the steady practice of the painter in analyzing and placing color, a wheel with paper slips, such as that described in Mr. Trezise's article in *THE INLAND PRINTER*, may well be employed. From this, one may readily acquire a knowledge of the complementaries, as well as a broad general view.

This phase of the question is purely a scientific one, of course, and involves nothing of personal taste—only knowledge of an elementary character. By this knowledge, then, let us examine the traditional scheme of rubrication in type-work.

The red to be used is for the purpose of brightening or illuminating the page. In the spectrum, we find that the orange side of the red stripe is the brighter. But the work requires that the red keep its place with the black, and that as the red slides into the orange it loses its relation to the darker colors, growing more and more sunny, and more and more akin to the white paper as opposed to the black ink. Inasmuch as we require it to carry letters, it must still be dark enough in tone to oppose the paper, in order that the letters may remain legible; the color must relate to the pattern of letters, not to the field upon which the pattern is spread. Theorizing in this fashion we arrive at the conclusion that the red used for rubrication should be on the orange side of the center and not far enough away to weaken its value materially; and if it is to be modified from this note (called red-red-orange in the color-wheel) the modification should be in the direction of a shade, not a tint. A casual examination of good old rubricated work will show that this is exactly the red which the illuminators usually chose.

Before we leave the scientific phase, we may consider the classification of harmonies, since this also is subject, to a certain extent, to scientific investigation. Thus we find that harmonies may be of three kinds: the harmony of monochrome, in which the shades and tints of a single color are employed; the harmony of similar colors, in which the colors, shades and tints of only a short portion

of the spectrum are used; and the harmony of complementaries, or contrasts—in which we cross the wheel directly, and set together two colors which have within themselves no elements in common.

The harmony of monochrome is that which we employ in printing two or more intensities of the same color on a stock which is itself a modification of that color—the schemes of brown on tan paper, and the like. It is a plan which can, with a little effort, be adapted to any stock, and which is always safe but may sometimes lack vigor.

The harmony of similar colors is an extension of the foregoing, and affords the best field for the ambitious student. It involves the use of grays, modified with various colors, and is capable of development in many directions. The recent work of the Germans in color-printing frequently follows this line. The designer chooses a key-note of color, which may be represented in the work by the color of the stock or one of the inks; or the key-note may not actually appear at all, but may serve as a base upon which the members of the harmony are balanced. The key-note being established, the range is determined upon, and the proportions of each member, no one of which may be farther than a given distance in the spectrum from the key-note, are determined.

This is practically the process by which the painter works in arriving at a picture of the type called an "analogy." In such a picture or decoration, if red be the key-note, the painter assumes that everything in the picture shall be modified with red, so that nothing can be introduced which is not related to this note. Thus the blues of nature become purples; the yellows become orange; and the blue-greens, which oppose the red most violently, become grays. The eye accepts this condition naturally, and the whole picture is seen in a warm glow, as if nature were, for the moment, viewed through a red glass. Yet a considerable likeness to nature is maintained, and the grays, which represent the blue-greens destroyed by the admixture of red, will seem to be the colors they represent—the gradations of blue-green.

This may be taken as a type of the painter's view of the use of color. His attitude is that of suggestion. Recognizing that he can never represent the force and violence of natural light and color, he assumes limitations, sets for himself a certain range, and works within that range. Knowing that he can not be the whole orchestra, he plays a single instrument; it may be a violin, or it may be a drum, but only the trick performer undertakes both at once. From this self-imposed limitation he usually contracts a habit of eye and hand, and acquires what we call personal color. It may be a scheme of grays which he varies interminably; or it may be a combination of strong



complementary harmonies in certain predetermined ratios and combinations. There is usually back of the painter's work some personal theory, some application of the scientific facts of color which he makes for himself. These theories fall into two classes—the idea of analogies being present in one, and the idea of balance (a certain proportion of warm color to cold) in the other.

As for the harmonies of complementaries, they are usually brought about by a plain statement of primaries from opposite sides of the wheel. The painter's idea of restraint finds few advocates among the printers. And this concept of harmony by contrast, which is often seized upon with avidity as a sort of philosopher's stone for transmuting all colors into good color, is a dangerous tool. The illuminators used a great deal of strong color, and often employed complementaries; but their problem was different from that of the modern cover-design. They placed the color as a final ornament of a page with a great mass of black letters, and then drew the colors together with leaf gold. In modern work, we find that the entire content of the page is color, and that the contrast is set down without any extenuation.

We have all seen modern printings of old initials and illuminations, in which the colors have been accurately matched, and gold bronze has been substituted for the leaf. The cheapness of the result is universally admitted, and the practice has declined to the base uses of the subscription-book designer. For this failure, since we find so much that is worthy of emulation in the old work, we must find a reason.

This reason lies in the quality of texture, and its application to inks and paper; a quality much considered by painters, and one which we shall investigate in the next paper.

#### A CANDID CYNIC.

News comes from London that British capitalists are preparing to establish a great daily newspaper which will tell the truth. If such a newspaper were started in the United States, backed by large capital, the denouement would be interesting. The enterprise would be, might I say, a novelty, to some extent. At various times I have read in country newspapers that Editor So-and-So, having decided to tell the whole truth in his columns, is confined to his bed with an exaggerated case of mistaken application, gangrene, or something of the sort. In fact, telling the truth always has been a dangerous procedure. Just what chances an English editor might be taking by strict observance to the commandment "Thou shalt not lie," is problematical to one not thoroughly posted on English manners and customs.

But, anyhow, the move is to the good. It hints of enlightenment and uplift, and should it prove financially successful there can be no doubt but that we, in America, and especially in Chicago, shall have truthful newspapers. Who knows but that, after a while, not only the newspaper men, but all of us, shall become thoroughly reliable as to veracity. There is still hope! — *Western Publisher.*

Written for THE INLAND PRINTER.

#### THE WRITING OF GOOD COPY.

BY S. ROLAND HALL.



THE subject of copy was covered concisely in the article on "How to Advertise," which appeared in THE INLAND PRINTER for April. Good copy is, however, so important and is a subject about which so many erroneous ideas prevail, that more detailed treatment is essential.

Important as effective typographical arrangement is, it is not so important as good copy. Comparing an advertisement to a salesman, copy may be said to be the salesman's body, while the typographical arrangement is only his dress.

Advertising is no magic art that will make up for the deficiencies of shoddy goods or poor store-service. In the retail field, the advertisement has done its work when it has brought the customer into the store. If the merchant is not enough of a merchant to supply that customer's needs and to give him such attention that he will come again, the advertising should not be blamed.

A great many merchants, particularly in the smaller cities, neglect the features that make advertising successful. Their store-signs are faded; their show-windows, if used at all, are filled with dusty goods and dead flies; show-cards and price-tickets, if there are any, look as if some child wrote them. The store is often an idling place for loafers. When goods are advertised at special prices, no special effort is made to display them in either the windows or the store. The clerks are often inattentive and know nothing about the advertised goods. Before advertising can be done for such a merchant, he must be imbued with a little of the modern merchandizing spirit.

All advertisements may be divided conveniently into two general classes, namely, *informing* advertisements and *reminding* or *suggestive* advertisements.

Informing advertisements are educational; they tell why the commodity is desirable. The reminding or suggestive advertisement is used mostly by (1) general advertisers whose goods are thoroughly distributed (i. e., whose goods are on sale in retail stores almost everywhere), and who aim mainly to "keep the name before the public," and (2) by another class of advertisers whose products are of such a nature that little or nothing in the way of interesting information can be written.

The advertisers of Ivory soap for years contented themselves with attractively illustrated advertisements that gave little information except that Ivory soap is ninety-nine and forty-four one-



hundredths per cent pure and that it floats. There is a little informing element in this concise statement, but the good qualities of Ivory are suggested rather than given as information.

Wilson whisky has for years been advertised with such brief phrases as, "Wilson whisky—that's all," and "Wilson high-ball—that's all."

Such advertisements may be used if the product is already thoroughly distributed or if it is of such character that little interesting information can be written about it, but the advertiser of a new soap or a new whisky would require large capital and the courage to advertise steadily in large space to succeed with the reminding kind of advertising.

The informing kind of advertising, in addition to informing, also "keeps the name before the public"; and there is much to be said in favor of this kind of advertising as opposed to the reminding style, even if the advertiser's goods are well distributed. It is obvious that reminding can not be most effective until people have been informed, and no matter how well distributed a product is, there are always some who do not know about it and who should be informed.

Almost any kind of advertising is worth something. A mere name repeated millions of times where it can be seen familiarizes people with the name of the commodity, and this familiarity will make some sales. But the present tendency is strongly toward informing copy for those commodities about which some interesting information can be written; and there are not many that do not possess some interesting features. Ivory soap, during the last few years, has been advertised with copy that is decidedly of an informing nature. One of this new series sets forth the superiority of Ivory for washing blankets; another deals with its good qualities for washing cut-glass; and so on.

The change in the style of advertising copy has been well described as follows:

Ancient style: Buy a Smith hat.

Medieval style: Buy a Smith hat. It is the best.

Modern style: Buy a Smith hat. It is the best because (*giving reasons for excellence*).

Most modern style: Buy a Smith hat. It is the best because (*giving reasons for excellence*). You should wear a Smith hat, and you can get one at (*giving address, etc.*).

There is still a great deal of the reminding style of advertising done by merchants in the medium-size and small-size cities—a field in which there is the least excuse for reminding copy. The retailer inserts a card in the local paper with something like this on it:

We are grateful for the patronage shown us during the past year. We desire to thank our customers for the same,

and to solicit a continuation. We are doing business at the old stand. Whenever you want anything in the way of hats, caps, boots or shoes, you will save money by calling on us.

Such an advertisement comes nearest to being worthless of any style of advertising. It tells the reader nothing that he does not already know, except perhaps that the merchant is grateful for the patronage received—and this information is of no interest whether true or untrue. Really, the farmer does better advertising than the typical small-town merchant. The farmer advertises in this style:

#### POLAND CHINA PIGS FOR SALE.

I have twelve fine Poland China pigs, three months old, bred from pure stock, for sale at \$2 each.

This is a good little advertisement and is likely to sell the pigs.

If a skilful clothing salesman should meet, away from the store, an acquaintance who was thinking of buying a new suit, would he be content to tell the prospective purchaser that the store has "the largest and best assortment of men's fine clothing ever offered in the history of the city?" He would not be a good salesman who did not know his goods and human nature better than to content himself with such a bombastic, indefinite statement. A skilful salesman would inquire if the acquaintance had any special kind of suit in mind. Then he would give the details of the suits his store had that closely approached what the prospective purchaser liked. If the prospective purchaser had no preference, the skilled salesman would suggest something. He would tell about the weight and color of the goods and its quality generally—stylishness, comfort, durability, etc.; he would describe the cut of the coat, give its length, and tell about any special features it had; any special features of the vest and trousers would also be mentioned. The salesman would not fail to comment on the fine workmanship of the suit, and he would tell *why* it was better than the workmanship of most ready-made clothing. *He would give the price.* He would speak of the ease with which a good fit could be had, owing to the superior designing of the suits and to the presence in the store of a tailor expert in making alterations.

In brief, the skilled salesman, by giving specific details, would try to *picture in the prospective customer's mind* the clothing he was trying to sell; and it is just this *picture-painting in words* that the ad.-writer should strive for.

When you write, in a restaurant advertisement, that "Our mince pies are unequaled," you haven't written anything that puts in the reader's mind a picture of an unusually good mince pie. But if you give such specific details as, "We pay \$5 a gallon for the fragrant old Santa Cruz rum that goes into our mince pies, and the raisins are all hand-picked," you have drawn a picture.

If you are to advertise an ice-cream business, study it. To announce merely that the ice-cream is "the best you ever ate" isn't strong advertising. Find if there are any good features concerning the way in which this particular ice-cream is made; find where the cream comes from, whether it comes from the milk of any special breed of cattle, or is handled with unusual care for cleanliness. Ascertain whether or not superior flavoring is used. Does the maker of the cream put it up in a form that makes it very convenient for people giving suppers or parties? Does it keep particularly well in this form? Is the clerk service and delivery service of the maker courteous and never-failing? This is the kind of investigation you should make of any business or article that you are trying to advertise.

nothing about — of the new things and new styles that came in last week — of the merchandise that the merchant would be glad to sell at reduced prices?

To an experienced advertising man it is a constant mystery why so many good merchants, who, when people call at the store, can talk interestingly and to the point about their goods will, when they address these same customers in printed talk, be silly or write pure nonsense.

A great deal of space is wasted by some advertisers with ponderous and bombastic sentences about their progressiveness, their liberal policy, etc. Prestige is not created by advertising but by the goods and service of the store. If the complimentary things are true, there is no need of repeating them. If they are untrue, advertising will not

## Slashing Cut in Prices

We got a great bargain in lambs last week—bought twenty-five at a time. Finest possible stock. The result is that we are offering lamb bargains this week at unheard of prices—bargains that sustain our reputation as the most progressive meat dealers of the city.

Come one, come all. Save money this week by dealing with us. If you start buying from us, you will buy from us always.

**Bluff & Bragg**  
**The People's Meat Store**

FIG. 1

Avoid the worn-out general phrases of description, such as up-to-date, first-class, well tailored, etc. Tell *why* the article is up-to-date, or first-class or well tailored. Give the facts. If the facts don't appear on the surface, dig for them. A good ad.-writer should work much like a good newspaper reporter. When something happens that affords material for a good news item, the reporter goes to the scene of the happening and sees what he can. Then he questions everybody that knows anything about the affair. Out of this mass of information he selects the features most likely to interest the public.

Such trite and general sentences as "Come early and avoid the rush," "Buy once and you'll buy always," "We are always glad to show goods," etc., not only take up valuable space but are positively detrimental. Good merchants do not tell people such stuff when they come into the store. Then, why put it in the advertisements? Why not tell about the goods in the store that people know

help matters. The space can be used to better advantage for detailed talk about merchandise.

The best way to write realistic descriptions is to see the goods, to put yourself in the place of the prospective customer, and to be truthful and earnest.

When you buy a hat or a pair of shoes, you make your selection for certain definite reasons; other people make their selections for certain definite reasons. Discover these reasons.

Be specific in your descriptions. Don't content yourself with general claims. If you are writing an advertisement about farm wagons, the words "thoroughly seasoned hickory" mean much more than "selected material." "Every wagon is tested to stand a dead weight of four tons before it leaves the factory" is worth half a dozen such statements as "strongest wagon made." Therefore, instead of claiming that articles are handy, superior or durable, always try to write the facts that show why the articles are handy, superior or durable.

When you merely make a general claim that a thing is best, you are taxing the belief of readers, and most of them have already had their beliefs sorely taxed. If the facts are strong enough, the simple telling of them will cause people to believe of their own accord.

Most writers of advertising copy use too many adjectives. Don't try to include all the descriptive terms that apply to the article; select the best ones. Copy is often strengthened by cutting out *very*. Moderate language is more likely to be believed than extravagant expression. "Finest hat on earth" is not as good as "No better \$3 hat made."

enough to show the importance of definite prices in nearly all retail advertisements.

Quality, style, and seasonableness are other strong points.

Figs. 1 and 2 illustrate a number of the principles laid down in this article. Fig. 1 is a fair specimen of extravagant copy full of general statements but giving little definite information; such advertisements can be found in almost any newspaper. Fig. 2 presents some interesting facts in a simple, earnest style that carries conviction.

Inspection of the goods that are to be advertised will not only make mistakes and exaggeration less probable, but will afford inspiration. It is dif-

## FINE SPRING LAMB

15c. 18c. 20c.

Our buyer was approached last week by one of the best farmers of Henrico County. This farmer had a note to meet and needed a little more cash. The result was a deal for twenty-five fine, fat, spring lambs at a price much lower than we usually pay.

We'll make our usual profit; you'll reap the benefit of this good purchase.

Beginning to-morrow morning, we will sell this fine, fresh lamb at the following prices:

Chops, . . . . 20c.  
Best Roasts, . . 18c.  
Stewing portions, 15c.

Free delivery to any part of the city. Telephone 180 Main, and let us leave you one of these roasts, or a stew, or a pound or two of chops.

**BEVANS & BROWN**  
10 MARKET PLACE

FIG. 2.

When goods are damaged, or the advertised lot is composed of only odd sizes, or there are just a few of the advertised articles, it is better, for the future good of the store, to tell such facts plainly. While it may be possible, because of the constantly changing class of customers, for an unscrupulous general advertiser or mail-order advertiser to deceive continually and profitably, the retail merchant who hopes to stay in business does a bad day's work when he deliberately deceives or cheats his customers.

The advertisement that gives a logical reason for the special price is always more convincing.

The fact that about sixty-six per cent of the people of the United States live on incomes of \$900 a year or less, and that about seventy-seven per cent live on incomes of \$1,200 a year or less, is

difficult for even the most skilful writer to describe realistically something that he has not seen and knows little about. He may be clever or witty, but cleverness and wit are poor substitutes for real information; they do not give the honest, convincing ring that should be in copy written after inspection of the goods.

It often happens that the writer is not familiar enough with the goods or service to be advertised to get the information he needs. In such a case, he must question those who know — the manufacturer, the salesmen, the users, etc.

It is not *always* advisable to include in one advertisement all the important information about a commodity. Often it is best to do so, as in a special sale of overcoats, for example; but in many other cases, such, for example, as in the



advertising of bank service or plumbing work, it is better to have a series of advertisements with one or two strong points in each — to give the public the information in interesting instalments.

If the advertisement is to appear before a constantly changing class of readers, it may stand unchanged for a long time without being greatly weakened. But if the medium in which the advertisement is to be inserted reaches largely the same readers issue after issue, the form of the advertisement should be changed frequently, lest it become like the milestone that is passed unnoticed after it is once familiar to the sight.

No set rule can be laid down as to the proper amount of space to use. It depends on the article and the prospective customer. The manufacturer of an automobile can not advertise his product effectively in the space of one inch — a space that, on the other hand, is ample for the offer of a card-plate and one hundred cards for a dollar. The only safe rule is to present a complete canvass or as much of it as the prospective customer is likely to read. This can be determined only by a careful and exhaustive study of the commodity and the typical prospective customer — and this study, in the final analysis, is the secret of all good copy-writing.

#### THE BEGINNING OF PRINTING IN AMERICA.

The first printing-press made in the United States came from the shop of Adam Ramage, in Philadelphia, about 1795, says the *Philadelphia Telegraph*. In 1810 there were two printing-press factories in Philadelphia, reporting products valued at \$26,000, and two manufactories of hydraulic engines, reporting products valued at \$25,000.

The first printing-press in Pennsylvania was erected in Philadelphia in 1686, four years after the first English settlement was made in the colony. The publication of magazines and other periodicals was attempted by Franklin as early as 1741. In 1810 it was estimated that half a million volumes were printed annually in Philadelphia.

For fifty years after the Revolution the city was first in the printing industry, the first daily paper in the United States having been established there in 1784. Shortly after the beginning of the century one hundred and ten wooden presses were in operation in Philadelphia — a larger number than in any other English-speaking city in the world except London.

The growth of book publishing was promoted by annual fairs and auction sales established in 1802 by the American Company of Booksellers, and held for a while alternately in New York and Philadelphia.

In 1810 seventy-three newspapers were published in Pennsylvania, eight of which were daily papers — a larger number than was published in New York State at that time.

In 1817 the Columbian, a hand press, was invented by George Clymer of Pennsylvania, and was introduced in the following year in England, where it remained in use until 1860. It was the first press built in the United States capable of printing both sides of a newspaper at once.

In 1900 there were in Philadelphia six hundred and twenty-two establishments engaged in the printing and publishing business, representing a capital invested of \$23,020,333, whose products had a total valuation of \$23,448,875.

Written for THE INLAND PRINTER.

#### THE RISING OF QUADS AND SPACES — CAUSES AND CURES.

BY VERNON POSSNETT.



NOTHING illustrates more forcibly the extent of an evil than the variety of remedies which are suggested. That is a fair test in matters physical or metaphysical, political or industrial. It may be because "every man is a fool or a physician at forty" that we have so many recipes for overcoming the common ills of life. We ought not to slight any reasonable suggestion. While we can not try all the good things at once, we are occasionally compelled to admit that a simple device contains wisdom to which we have been blind.

One of the first sentences in one of my recent articles on this subject referred to a multitude of causes being contributory to the trouble of spaces rising, and "the folly of stating a few devices as being generally sufficient to effect a cure." We have endeavored to explain a considerable variety of causes, therefore we may claim some justification for submitting a few notes on cure. The folly to which we referred consists in suggesting or attempting to cure before understanding the cause. It is a species of technical quackery exemplified by the man who imagines that every troublesome form is of necessity badly justified; or by his confrère who contends that a chase which rises must of necessity be a bad chase.

Neither compositor nor pressman should hastily assume that the other is chiefly responsible. There may be faults on both sides, as there may be trouble when neither is fairly to blame.

There must always be a connection between cause and cure and we should never put forth an effort without a logical deduction as to the probable effect. A device which proved entirely successful yesterday may be quite inapplicable to a case in hand to-day. The cause being different, so also must the cure.

In enumerating cures, we may give precedence to a few devices which have the distinction of being "on the market." There may be others in addition to the three included in this article. If so we shall probably hear about them, either from the inventors or users.

Readers of THE INLAND PRINTER are already aware that special column rules are made for use along with lino slugs. When columns of lino are separated by a rule there seems to be trouble almost universally, and although this is not exactly "spaces rising," it is surely near enough to the subject to merit a few remarks. It is admitted on all hands that lino slugs are a shade smaller at foot than at shoulder, and the pressure of ordinary lock-up is liable to develop a slight spring in



the form. This deficiency in the lino is always present the set way, and occasionally the body way also. The special rules under notice are slightly thicker at the foot than at the shoulder, thus compensating for the deficiency at the end of the slugs. For frequent or regular use the special rules are a great economy when compared with the alternative. For it is possible to scheme a similar result (as concerns the forms) by pasting a narrow strip of paper on each side of ordinary column rules, or a strip of thin card on one side only. Of course, this takes time and brings quite a series of troubles on its own account. In making up the pages, the slugs are apt to rest on the pasted strip, tearing small pieces away, and giving the make-up just cause to complain of inconvenience. If corrections are necessary at press there is the further liability to tear away the strip and form an underlay for the end of the slugs. Hence, for regular use, the special rules are to be commended.

Another device embodying the same principle can be used with type or lino — anywhere in fact. This is a special space or "lead" made of aluminum, and designed to be used where trouble is encountered by spaces rising. The aluminum leads are wedge-shaped, the top being one point thick and the bottom two points thick. In every case where a strip of card can be used advantageously it is reasonable to claim a further advantage for the special spaces alluded to. Most of us have found at one time or another that a strip of card is apt to get out of place. Not infrequently it is necessary to unlock the forms simply because the card which should have been as low in the forms as possible has mysteriously got nearer the shoulder than the foot of the type. When aluminum leads are used this is impossible. There is never any doubt as to the extra thickness lying at the foot of the type. A little care in distribution will insure the scattered pieces of aluminum being collected and returned to their box. A single piece in a job here and there which has been troublesome emphasizes the point that a small box is enough for even a large job office. This device is of German origin, but notwithstanding several inquiries the name of maker or agent has not been ascertained.

The third device is sold under the name of "rubber reglet." "Rubber reglet" is a strip of India rubber, the height and thickness of a three-point lead. It is supplied in reels containing eight or nine yards, and may therefore be cut any requisite length. The idea is to remove a thick lead from the region where trouble is being experienced, and insert a corresponding length of rubber. This should prove a useful resource. The effect of a strip of this material being alongside a line of type is not difficult to conjecture. In fact, an apt comparison suggests itself. In some offices old-standing forms are sent to press at intervals,

and it will be observed that when a form is too dirty to permit proper justification there is yet no trouble with spaces rising. The fact is the accumulated dirt almost molds the pages into blocks. There would be trouble enough if forms of this character were distributed and reset without effective cleaning of the type; but so long as they stand they run through press all right. We may claim for the rubber reglet that it is a species of "clean dirt." It has the virtue without the villainess of the real article.

Consideration of space forbids an extended reference to the foregoing articles. The vendor's will doubtless be glad to give further details, or answer inquiries. We have yet to offer various suggestions concerning other "cures," which help to create a reputation for resource for the man who understands them.

A few paragraphs back we had a word or two about a strip of card. This is probably the most widely known and extensively used of all devices to combat the rising of spaces. The material is nearly always handy and incurs no immediate expense; hence, its popularity. But the expense in time is often a serious item. In the writer's practice this item is reduced considerably by keeping on hand a good stock of suitable material. By arrangement with the binding room thin card or similar material is cut into strips one-eighth of an inch wide. In reality we get the shavings from nine to twelve points wide. These are rolled within a wrapper and pasted up in small bunches an inch or less in thickness. Thus they are always straight and easy to handle. Whole series of forms in which lino slugs predominate are regularly sent to press with this strip card alongside every column of lino. This proves an excellent precaution, and trouble at press is largely obviated. Most of the lino columns are separated by a twelve-point wood reglet. We have tried pasting a strip on all the reglets, but the inconvenience in making up (to which reference has already been made) induces the compositor to turn the card uppermost. This aggravates the trouble if not detected while on the stone, and it is obviously better to know exactly what is needed than to lose time in learning what has been done by the make-up. An eight-page form similar to THE INLAND PRINTER would be treated in two or three minutes.

This is not the only feature wherein lino slugs give trouble. A single column or a full-measure page of lino will sometimes spring into an arch with the slightest pressure of lock-up. First let the stoneman make sure the slugs are erect when slack. Either type or lino will spring if not on its feet to begin with. If spring is developed after due care spent on the loose matter, it is evident the lino or some material in immediate proximity is at fault. The fault may be localized in the slugs, and

in this circumstance a strip of card should be put between the line at such intervals as appears necessary. In an octavo page a single strip about the center of the page may be enough. Occasionally several strips may be needed. But always the strip of card should be at the foot of the slugs, and may be pasted there for safety.

On many other occasions this simple remedy is most effective in allaying trouble. There is apparently a rule obtaining in defective forms. The defects generally prove to be of the kind we are familiar with in lino—broad at the shoulder or hollow or narrow at the foot. A great proportion of chases have this fault. So also has type when not carefully cleaned. Blocks, too, show a tendency to become smaller at the base than at the plate. This is especially to be noticed in the flat side of the grain in wood mounts. A block once literally perfect becomes compressed or shrinks or is damaged, and when a mount is really old it will generally prove defective in the respect we suggest. Whether it be chase, or type, or blocks, or lino, any unit which is smaller at the foot than shoulder may safely be treated with a strip of card as herein explained. The same cause must be met with the same cure.

In a previous article, mechanical action was set forth as a cause of spaces rising. In many jobs where no fault could be found with the justification, and where the lock-up on the press could not be improved, the writer has found an effective remedy for the spaces rising. At first mention it will appear to some a far-fetched and even laborious idea. But in practice it is justified by results. When the forms can not be turned to grip at the head or foot of the page, a space or a letter should be withdrawn from near the center of each line, and a small piece of thin card tipped on to the foot of the type before replacing. Each separate line is thus made firmer at the foot when locked up again. There may be twenty or thirty lines in the page, and the smallness of the cards may make the work rather tedious, but where a long run must be printed from type, and spaces mark within a short time of the start, it is best to approach the subject seriously. This device is applicable to a single page—say quarto, or folio, which is naturally put on the press with lines parallel to the bearers, or to a four-page form of similar character. Leaflets and circulars of this kind are generally so displayed that the matter is leaded or double-leaded, and frequently leads rise along with the spaces. It will be noticed by occasional comparisons that the leads tend to obey a definite law. They will remain down at the end nearest the grips, and rise at the opposite end. Special care should be taken with the lock-up in jobs of this kind. Every line should be tested for accuracy in justification. While the form is quite slack at the foot, moderate

pressure should be given at the side, and any short-spaced line should be rectified. Ease the side again and lock firmly at the foot, finally giving a sufficient squeeze to the side. Another feature concerning this phase of the subject, and emphasizing our previous notes on mechanical action—small cylinders are far more liable to give trouble than large ones. In fact, there is a strong argument in favor of platen machines for small jobbing, because of the frequency of spaces rising on a cylinder press.

Occasionally there is great annoyance and loss of time by the persistence with which full-points, leaders and similar characters puncture the paper. A perfect make-ready is ruined directly, and the planer seems useless as an aid in restoring evenness to the page of the forms. The rising of these small-faced characters is a sure indication that the whole of the surrounding type is sprung slightly. Simply because they have less face in proportion to body, the cylinder does not force them down so readily as other type. Hence, their height gradually increases. If only a few such characters are giving trouble, relief may be found by pasting a tip of thin card at the foot of each one. When they are so numerous as to put this device out of question, a remedy should be sought in preventing general spring in the forms. Heavy planing is practically useless. The best use of the planer is when the quoins are about as tight as they can be pushed with the fingers. Then, when lock-up is complete, a second planing (rather firmer than before) will suggest whether the spring has been overcome.

The arguments we have submitted may be all the more forcible for the "artful aid" of illustra-

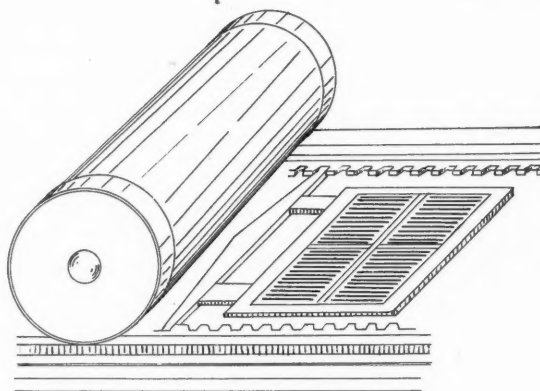


FIG. 1.

tion. We reproduce two mechanical drawings. In Fig. 1 a form is represented with the lines end on to the cylinder and parallel to the bearers. This is quite the natural way to work such a form, but the cylinder has far more influence with this kind of form than with the one shown in Fig. 2. When a form was put on the press as shown in Fig. 1, very serious trouble arose; but in each case the trouble

disappeared when the form was turned so as to grip at the foot of the page. As a matter of fact two forms were experimented with, being the same as those referred to in a previous article dealing with "mechanical action." Both jobs were repeated on more than one occasion, and by feeding alternately end-on and broadside on, the trouble with spaces rising varied so remarkably as to leave no room for doubt concerning the source of the mischief. Other forms fully demonstrated the same point. One eight-page form in which a center column in each page was leaded monotype,

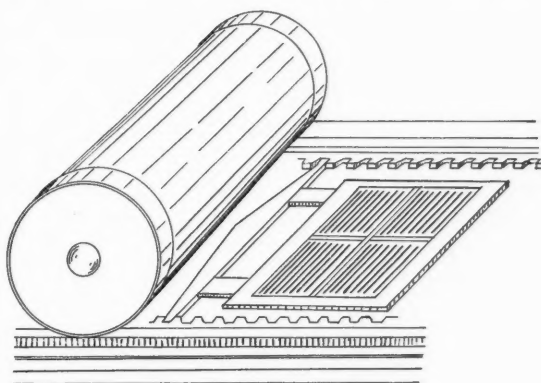


Fig. 2.

worked up badly after a run of 150. The insertion of a single card less than one-point thick in this column enabled over ten thousand runs to go through without further trouble.

Every man who is called upon to find a remedy for a troublesome form should approach his task with as little prejudice as possible. The stoneman who has been ordinarily careful in imposing a job may be inclined to resent the imputation that his workmanship can be improved. He may have tested the form most carefully while on the stone, yet a weak spot here and there may have escaped notice. Attention is focused on one particular spot when spaces mark, and naturally that will be the weak spot.

Justification is so delicate a science that a large page may be vitally affected by an error of half-a-point. Where a page varies in character in its different parts or columns, faultless justification is almost impossible. One needs the sympathetic spirit of craftsmanship in order to attain success — alike in justifying a line, in making up a page, and in imposing a form.

It is equally important for the pressman to concede a point occasionally. Speaking from a wide and prolonged experience of press troubles and pressmen, we realize that it is a great task to convince the average pressman that his own workmanship may be the cause of his troubles. Therefore, in concluding these notes, we appeal for the "let-us-consider" spirit between pressman and

stoneman. We are contending against a great evil. We need a large measure of "sweet reasonableness." And one of the first essentials in trying to understand a common enemy is that we understand each other.

#### THE VALUE OF A NEWSPAPER.

Out of the Great West comes this gem of eulogy to modern newspapers. At Boise, Idaho, says *Newspaper-dom*, an old, illiterate and inebriated man named Harry Wharbarton, stole a copy of the *Statesman* from a subscriber's door. He was arraigned before Justice Davidge for the offense and pleaded guilty. Justice is sometimes peculiarly affected by situations confronting it, and this seems to have been where opportunity for a scathing denunciation and the man "onto his job" met. The petty, miserable man at the bar was perhaps more completely humiliated by the following lecture than he could possibly have been had the limit of the law been given him:

"The offense with which you were charged and to which you entered a plea of guilty was that of larceny. The punishment under our statute might be a fine of \$300 or six months in jail, or both. The market value or the actual cost of the article that you stole is most insignificant, but to those who need it and to those who appreciate it, it becomes of great value. It is like a ray of light in a sick room or a drop of water to a thirsty flower. The modern up-to-date newspaper to-day is the poor man's friend and the busy man's guide.

"We may not be able to teach a man of your age and habits to read it, but we will prevent you and others from depriving us of its benefits. In stealing it you enrich yourself not at all, for you have no comprehension or appreciation of the wide information and friendly greeting and benefit that it brings. For, although a pity, it is true that a man who has the brass and abandonment to steal a newspaper has not brains enough to read it.

"The newspaper comes to us as a friend; it greets us every morning and every evening and advises us of the news of the day and of the ships that pass in the night. There is no civilization and no happy home in our land to-day without the newspaper.

"The prospector, the miner, the herder, the forest ranger, and even the criminal who is trying to escape justice, will ride for miles and miles over rough mountain trails to get from the little wooden box nailed to a tree the newspaper. It tells him of home and friends and if all are well; it tells him of sickness or of fortune or of the condition of the market. It is food and thought and joy to him; he welcomes it as his teacher and his friend. It gives him and every intellectual man, woman and child a sort of hand-hold on the doings of the day and the pulse of the country. And yet you will steal that little budget of news and sell it, or trade it, or exchange it, with all of its teachings and benefits, for a drink of whisky, for that which only blights, destroys and brings more darkness and more ignorance and shame.

"In all kindness, Wharbarton, and sincerely hoping that the experience will be helpful to you and others, I will allow you to go your way, for we have no punishment quite commensurate with the offense. And as long as mercy and justice go hand in hand, and this matter presents itself as it does to me, I am going to give you a larger measure of mercy than justice.

"I hope your case may serve as a lesson to others, for while you have been let off easy other offenders will not be dealt with so leniently. This matter of stealing newspapers must be stopped and this court will aid in preventing acts of the nature which has brought you into court."



Written for THE INLAND PRINTER.

## TECHNICAL EDUCATION OF THE COMPOSITOR.

BY LEWIS C. GANDY.



HERE has been considerable discussion in the technical press during the past few years regarding ways and means to bring about a higher standard of efficiency and wider knowledge among workmen in the printing trade, particularly compositors, who appear to be more in need of training in their branch than pressmen, bookbinders, etc.

Any one who is at all familiar with conditions in modern composing-rooms realizes that the present apprenticeship system is worthless, so far as producing competent workmen is concerned. For many years every convention of the International Typographical Union systematically dodged the question of apprentices, as did likewise the Typothetæ. Whenever it was brought up before either body, it was referred to some committee, to be buried for a year, and then resurrected for another funeral. At the 1905 convention of the International Typographical Union, however, Mr. Charles T. Peyton, of New York, submitted a proposition to appoint instructors to give lectures throughout the country to compositors and apprentices. His proposition was unfavorably reported upon, but the committee did report favorably a proposition submitted by another delegate, as follows:

*Resolved*, That the Executive Council of the International Typographical Union be and is hereby instructed to submit to the next annual convention of the International Typographical Union such recommendations and detailed plans as may seem most practical in the work of establishing a better and still more efficient workmanship in the International Typographical Union membership.

*Resolved*, That the subordinate unions of the International Typographical Union be encouraged, assisted and urged to establish technical libraries, and otherwise work for a still more efficient workmanship among their members and apprentices.

Since the Toronto convention, the fight for the eight-hour day has taxed to the utmost the strength of the union, but now that the struggle is happily over, it is encouraging to note that the question has been again taken up, and the report of the Commission on Supplementary Education, published in the January number of THE INLAND PRINTER, should receive the hearty approval of every member who has the welfare of the craft at heart. The brief report of the commissioners shows that they have thoroughly studied the question, and with such an able adviser as Mr. Thomas Wood Stevens, the correspondence-school method should prove successful.

Several systems of teaching typography by mail have been launched under private auspices

during the past few years. They did not prove wholly successful, but personal knowledge of at least one enterprise of this character leads to the belief that there is a demand for education of this kind, and that the method outlined by the commission need not fail for lack of students.

While the I. T. U. Commissioners will find it quite possible to train an intelligent boy to be a good workman, it is not so feasible to teach an old dog new tricks, and for that reason any attempt to induce the journeyman to improve himself is not going to meet with a very flattering success. The average compositor suffers from an overabundance of ego and considers his knowledge complete when his apprenticeship ends.

That the need for more efficient workmen is a pressing one is admitted by all. If any foreman in New York or some other large city is asked, he will tell you that it is impossible to secure good compositors. Of the ordinary and incompetent there is an army, but really high-grade men are exceedingly scarce. While a good jobber can occasionally be secured, and sometimes an efficient stone-hand, the man who is equally proficient at stone, display, or book work can no longer be found in the printing trade. An apprenticeship system, or lack of system, that produces so few good workmen—and those skilled only in one branch—must be radically wrong, for to master them all does not require the overcoming of any great or insurmountable obstacles. They can be learned by any ordinarily bright, ambitious boy in a four years' apprenticeship, if he is placed in the proper shop, and if, in addition, he can supplement his shop training by a technical-school education. The universities turn out lawyers, physicians, civil engineers, etc., in less time because they *instruct* their students—do not compel them to fight for their education against obstacles of all kinds; surely it requires no more intelligence to master a trade than a profession!

Methods have greatly changed in the printing trade from those of olden times, when a youth entered a master's employ to stay there all his life, with the goal for his ambition of some day marrying his employer's daughter and succeeding to the business. Under modern specialized conditions the old, thorough apprenticeship way of training boys has disappeared, except in a few country shops, and nothing has as yet been devised to take its place. As a system it had many faults, but it was infinitely superior to the haphazard manner in which a youth is supposed to learn his trade at the present time in any large city office. During their apprenticeship, no opportunity is now offered boys to learn many things that are vital to a compositor's success. The youth who nowadays secures the opportunity to learn the compositor's trade, after a few years as an errand-



boy, is given a composing-stick and a "take" of copy and left to his own devices. No painstaking efforts are made to teach him the niceties of justification, correct punctuation, grammar, etc. The boy, perforce, imitates the journeymen surrounding him, many of whom, perhaps, have not a much clearer idea of how to do their work than he. Because of his lack of knowledge, he is unable to discriminate between the right and wrong way of doing things, and as a result is likely to adopt incorrect methods which will cling to him through life. If he essays to become proficient in anything more than plain composition (a rapidly narrowing field)—to understand the intricacies of imposition, to comprehend the principles of display—no one has the time or inclination, and few the requisite knowledge, to give him a helping hand. The average compositor, none too well informed regarding the technicalities of his craft, is scarcely fitted to "teach the young idea how to shoot." Driven by a cast-iron time-ticket system and an equally adamant foreman, he is compelled to devote his whole time to the work in hand. Even if he could occasionally spare a few moments to assist some perplexed youth, it is doubtful if he would. Few of us possess the pedagogic faculty, and still fewer are willing to exercise it. We are prone to forget the troubles of our own "cub" days, and consequently make no effort to inculcate workmanlike habits in a boy. Technical books and periodicals too seldom appeal to the apprentice, for they are usually ridiculed by the more garrulous workmen, after whom, boylike, he patterns his career. Many, when at the end of their apprenticeships, find they are unable to command the wages of journeymen, and endeavor to remedy their deficiencies, but with small chance of success, for it is well known that in the formative period of the mind, namely, from ten to twenty, perception is the keenest and impressions more vivid and lasting than in later years. If a boy has not during that period adopted correct methods and habits it is not likely that he ever will, for other and more insistent interests then intrude themselves and little time is left to devote to self-improvement.

To one who has given the problem considerable thought, the solution put forth by the I. T. U. Commissioners appears to be an excellent one. This method, however, will only be successful when we have better material to work with than at present. The bright, intelligent, well-educated boy, it seems, no longer seeks to become a disciple of Gutenberg. Has the printing trade fallen into disrepute? And if so, what is the cause? There was a time, not long past, when the art of the compositor was considered akin to one of the learned professions. Then only an unusually studious, ambitious lad was thought fit to be taught the "art and

mystery." Nowadays, the boy who turns to the printing-office for a means of livelihood is usually one who has failed at everything else. The reason for this is not far to seek. A better class of apprentices will not be attracted to the printing trade until the financial rewards of the compositor is equal to that of other trades. In proportion to the skill and intelligence required, the high-grade jobber of to-day is poorly paid indeed.

The great change that has lately taken place in the status of the job compositor in large city offices can be traced directly to the present method of training apprentices. In the days of the "bent-rule artists," the commercial jobber was a tyrant in a small way as regards the style of work turned out by a shop, but now, in those concerns doing the better grades of printing, his work is designed by some one in the front office—it is the period of the "typo-architect" and "layout man"—the compositor blindly follows a penciled sketch. That the trade of the job compositor should have thus fallen to a position scarcely better than that of a common laborer is very clearly his own fault; printing-office owners would not employ designers at large salaries if equally as good work could be produced by their own compositors. It was owing to the lack of training, and consequently the inability of the compositor to advance, that caused the entrance of the commercial artist to the printing field, and if this condition continues, if the compositor does not soon become a more skilled and intelligent workman, competition will force his wages to those of the laborer. If his craft so evolves or changes that it can be mastered by any one in a few months instead of by a long apprenticeship, one need not be a seer to see his finish.

#### ANOTHER BASE FOR MYRIADS OF RULINGS.

Through an amendment added to the Postoffice Appropriation Bill the postal officials will soon have authority to maintain complete censorship over the American press. The item is intended to keep out of the mails publications which disseminate anarchistic doctrines, but the word "anarchistic" has been stricken out and the paragraph reads:

And the term "immoral" within the intentment of this section shall include matter of a character tending to incite arson, murder or assassination; and the Postmaster-General is hereby authorized to exclude from the second-class mailing privileges any publication which contains matter that suggests, advocates or approves the abolition, overthrow or destruction of any and all government, or the commission of arson, murder or assassination.

The Postoffice Department's powers over the second-class mail is considered, in many quarters, to be irksome even now, and it takes but little imagination to see how the item against "immoral" publications may be expanded to embrace almost any paper or periodical which the Department wishes to stifle. It might have prevented, for instance, many of the unpleasant features in the case against the Lewis Publishing Company, which are so fully set forth in Mr. Madden's book, "The U. S. Government's Shame."—*Printers' Ink*.



DECORATIVE DESIGN.  
By Alphonse Mucha.



A. H. McQUILKIN, EDITOR.

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**SUBSCRIPTION RATES.**

**One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.**

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

**Foreign Subscriptions.**—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

**IMPORTANT**—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

**ADVERTISING RATES**

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

**FOREIGN AGENTS.**

W. H. BEERS, 40 St. John street, London, E. C.  
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.  
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

G. R. MCCOY & Co., 31-32 Eagle street, Holborn, London, England.

WM. DAWSON & Sons, Cannon House, Breains buildings, London, E. C., England.

ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

COWAN & Co., Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

A. OUDSHOORN, 179 rue de Paris, Charenton, France.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

**EDITORIAL NOTES.**

It is not the amount of work he brings in but the profit there is in it that makes a good solicitor.

THE greatest undertaking of the day is being developed in Great Britain, and is the establishment of a daily newspaper that will contain nothing but the unvarnished truth. Now, what is truth?

MEN working at the case or at the machine are informed as to many shop deficiencies that are money-wasters the superintendent or the boss wot not of. Employers who encourage their employees to think about such matters by discussing them in a friendly, all-in-the-family manner never lose by the transaction.

WHERE the habit of trifling while ostensibly at work pilfers cents from the employer's pocket it robs the delinquent of untold wealth in the bad reputation that flows from debasement of character. To deliberately "soldier" is to cheat, and there is force in the admonitory taunt of juvenility—"Cheating never prospers." If you can not be honest because it is right, be so for the reward.

THE growth of classified advertising is indicative of an increased appreciation of the value of publicity. These columns offer a market place to those who have wants or some small article to sell. If one desires to exchange or dispose of a press or any other machine, he can secure a salesman at trifling cost. Wide-awake readers always peruse the classified columns, which are in reality a market in black and white.

FROM a Federal Government bureau comes the severest blow to simplified spelling. An official publication gives publicity to the fact that some American publishers spell such words as "colour," "cheque," etc., in the archaic style for the purpose of pleasing British readers, many of whom are much averse to the shorter way. Thus does gross commercialism obstruct progress and lay low aspirations to revise the dictionaries with a big stick.

THE failure to modify the so-called "priority law" will be regretted by every reasonable well-wisher of the typographical union who is not a member. We venture the assertion that no unbiased student of American trades-unionism can be found who will not regard this law as one of the most glaring examples of typographical union foolishness. So far as known, not an experienced official of high or low degree approves the regulation, and yet an attempt to modify it was defeated



by a vote of 17,136 to 14,643. Notwithstanding this decision, those who see the light clearly on this matter owe it to themselves and the good name of their organization to continue the educational campaign among their fellows for the repeal of the law.

SPEAKING of industrial education and the establishment of trade schools, Dr. A. S. Draper, Commissioner of Education for New York State, says, among many other good things, "Let the teaching be done by real artisans, who are intellectually balanced and can teach, rather than by teachers who can use tools only indifferently." The wisdom of that can not be gainsaid, even when the education of youths is concerned, but when it comes to teaching those working at a trade, much more depends on the teacher being able to talk the same language as the student.

POSTAGE on letters to Great Britain on and after October 1 will be 2 cents. This is done in the interest of trade expansion; the result is foregone conclusion, and in a year or so the postal revenue will be increased also. The same natural laws apply to second-class matter, which includes the greatest of business promoters, and yet our postal department reports with glee that it has succeeded in keeping millions of copies out of the mails, hampering domestic trade, the promotion of which should be the most important incidental function of the postoffice.

THE influence of organization works in mysterious ways, as it is responsible for an organized body of printers going to church on Sunday. It happened in Glasgow, Scotland, and the occasion was the annual meeting of the Federation of Master Printers and Allied Trades of Great Britain, which opened on Friday, June 12, and continued till Tuesday, the 16th. Possibly the influence of the community had something to do with it, but we venture the program committee had some trepidation as to the outcome of such a "stunt," even in Sabbath-loving Scotia.

AN esteemed contemporary is sure that a business man — not a practical printer, as the law requires — should be Public Printer. Though believing the Government office should be put on a sane business basis, recent experience does not convince us that the law should be changed. Did not Mr. Stillings' major blunder consist in putting the office in the hands of a "business man," in the shape of the audit system, which was the personification of the commercial spirit? It seems that an important element in conducting an office with four thousand employees is ability to handle men as a leader and not merely as a driver.

OUR old friend, the London *Times*, is emerging from its troubles with indications of renewed youth. The management doesn't advertise the fact — for the *Times* is not yet rejuvenated to the point where it will advertise — but in a letter to a magazine tells what it has in view. The paper will be enlarged and an elaborate new equipment is to be installed to meet the needs of a greater output. Thus we see the demands of the day are inexorable, for even "The Thunderer," erstwhile maker of governments and leader of the Fourth Estate, has to submit to be measured in some degree by the standards of the Harmsworths and the Hearsts.

IN our last issue we devoted considerable space to a case which had an airing in a Chicago court. There was little disclosed that added to the glory of the craft, but the evil genius seemed to be the venal purchasing agent. He it was who made the printer dance attendance at expensive amusements, and pay the piper, too. Truly, this particular species of the wicked ones seems to flourish like the bay tree. Not a printer but has suffered at the hands of his kind. If the printer refuses to become *particeps criminis* he is hopelessly out of the running so far as work is concerned; if he tickles the itching palm, his profits and self-respect go glimmering. The craft appears to be enmeshed in this commercial corruption; the arousing of a healthy sentiment may accomplish something in the way of preventing a spread of the evil, but can not eradicate it. Plainly we need laws in our statute books making commercial graft a felony.

DURING the late wood-pulp controversy THE INLAND PRINTER sounded a discordant note in the concert of the trade press. The sense of loneliness — of being apart from one's natural congeners — is not pleasant; but much as we desired to see paper cheapened, we were unable to comprehend how it could be done without inflicting injustice on the papermakers. In the attack on the trust, there was great disparity between the assertions made in the headlines and the facts proved in the text, and it did not seem credible that Congress would at this time open the tariff question, much as we deplore the nonprogressiveness which "standpatism" typifies. The result was as we anticipated, and there is some balm — not in being a successful prophet, but in having the main reason for our attitude sustained by the orthodox *Editor and Publisher* in this way: "It seems to us that the inquiry at Washington showed that the case of the publishers was not as carefully prepared as it should have been. Perhaps those in charge of the campaign were too much engrossed with their own business affairs to devote the attention to the work that the case demanded. Or,



perhaps, too much was taken for granted in the matter of proof." That's just it; the publishers failed to convince those with an open mind that the papermakers were worse than others who bend to the economic requirement for coöperation. In passing, did not the publishers display a wonderful sense of "class consciousness," which President Roosevelt has denounced in scathing terms?

STEADY though quiet progress is being made in rousing the workers to the necessity of combating tuberculosis. The typographical union at Washington, D. C., has appointed a standing committee to deal with the problem. Press reports have it that members of the union are to report cases of death on account of this disease to the committee, which will investigate and endeavor to devise means whereby the white plague may be checked. The police and health departments have notified the union they will coöperate with the committee in improving the sanitary condition of printing-offices. It is assumed the committee will not confine its work to such perfunctory services as are here outlined. Largely owing to their being rented properties, many offices and workrooms are not all they should be from a hygienic standpoint. But the human element is vastly more important. Through inexcusable ignorance men do the things that disseminate the disease they dread. If the unions through such committees spread the light on the proper treatment of consumption and consumptives they will be engaged in the highest class of protective work. A sanitary workroom peopled with workers indulging in disease-breeding habits, will avail little; while correct habits born of a knowledge of disease will accomplish wonders in an apparently unhealthy shop.

If you are one of the unfortunates bound to the wheel in this holiday time, when, in conventional parlance, "everybody is out of town," do not repine. Vacations are good for man, and all who can should enjoy at least one every year. But they are not absolute necessities, nor do they always promote the cause of good health. So, let the stay-at-homes be of good cheer. They will not be called on to drink of strange waters which may be full of typhoid germs, nor have their sleeping moments made miserable by the pests that are common to simple country life, though unknown to the well-kept man of the city or town. After all, the holiday-maker has but little advantage in the way of getting a supply of fresh air—that is, if the "unfortunate" one wants it that way. There is an abundance of health-giving ozone, every whit as good as that at the resorts, in the parks and outskirts of our cities. Take a trolley ride to these spots, and then walk and run and loaf—do whatever you feel like doing, so long as

you keep in the open. Be as careful as you can and let nature talk to you, while you talk back by gathering her wild flowers and grasses. Do this so frequently that it becomes a habit, and by the time the town "fills up" you will be as fit physically for the fray as any of those who have spent much money and lost their grip on business entirely. And why not? The beneficence of a holiday lies in change and fresh air—both of which are for the stay-at-home if he will but go out and get them. There are worse things than the treadmill of work; and sometimes it is a full-fledged vacation with all the fashionable trimmings.

If the reader is interested in a printing-office in the remotest degree he can not afford to neglect reading Mr. Beckett's article, which is the leader in the "Method and Cost" department. It is expressed with the convincing clarity that denotes sincerity voiced through a simple, direct mind that aims at the bull's-eye of its desire. The fallacies that possess so many owners of small shops fall to pieces under the smashing blows of our contributor's logic, and so he writes on, making clear and distinct as noonday sun things that were heretofore dimly comprehended by too many. He is especially forceful when dealing with a phase frequently overlooked—the coöperation of the workmen, and how vitally they are interested in all efforts to put the trade on a businesslike basis. Nothing could be truer than this: "If the concerns are figuring too low on work or are losing money, the workmen are soon affected; if all concerns are figuring too low, all workmen are badly affected. Proprietors can not afford to pay high wages when they are losing." Mr. Beckett believes the workers of all degrees will gladly coöperate if they are shown that in opposing the installation of a system "they are hurting themselves as well as proprietors." Tact, common sense and straightforwardness will aid greatly in bringing the truth home to the employees. Many a cost system has been wrecked because it was introduced in such a manner as to give the workers the idea that the real purpose was the making of a whip to drive them—that, and nothing more. Rightly or wrongly, men with red blood in their veins resent such methods. Whereas if it were understood ascertainment of cost was the chief reason and the honest worker need not quicken his pace or change his ways, there would be coöperation and not opposition.

COMMERCIAL printing owns the future. This can be said with more certainty than is usual when prophesy is indulged in. It was this branch of the industry that experienced the wonderful growth of ten per cent per annum, and the causes behind the increase are still existent and becoming more

powerful. The utilization of pamphlets, booklets and circulars as selling media was responsible for much of the growth. Advanced business methods have always tended to a greater use of printers' ink. The present lull is temporary, and while the current five-year period may not be so prosperous as the one referred to, yet the craft will continue to show a larger output year after year. Within the trade this will compel changes in methods. Accompanying greater volume there will be an insistent demand for finer quality, and to meet it will require the combined energies of workers and managers. There can be no shirking here—the forces behind the demand will not permit that; and 'tis well such is the case, for catering to the demand is the most effective way of increasing the volume of printing, which operates with the certainty of a natural law. The improvement will also force the introduction of better business methods. The haphazard ways of the past and to a great extent of the present must be relegated for the most scientific the commercial world has devised. If that is not done, then the craft will write itself as incompetent to stand prosperity. But it will not; the problems of costs and methods now occupying the minds of printers prove that. We are putting our house in order and preparing to take a place even better than seventh in the industries of the country.

In another column extended mention is made of the decision of Arbitrator Murphy in the dispute between the Printers' League and the press-feeders' union of New York. The real nub of the controversy was whether employers should have one feeder for each automatic machine. The arbitrator decided there was no good reason why a feeder should not attend two machines if his employer desired him to do so. In taking this position the arbitrator got on high ground and placed himself above successful assault. The theory that men should simply idle away a portion of their time is the fruitful mother of many evils. Primarily, common honesty demands a fair day's work for a fair day's wage, and the employee should do anything within reason that his employer desires him to do. But perhaps more important is the effect which the practice has on the party of the first part. That he receives wages for doing nothing, or not doing all he might rationally do, undermines his character, causes his moral fiber to deteriorate, and each succeeding day sees him—imperceptibly it may be, but none the less surely—relaxing his grip on the intangible things that go to make manly men. From the material aspect, idling inflicts incalculable injury on the idler in that it fixes on him a habit that in a very short time renders him incapable—it is the surest possible method to bring on one the evils of old age,

for unused powers soon become atrophied. That an organization composed for the most part of young men should attempt to enforce such conditions is almost criminal. It is noteworthy that Mr. Murphy, who doubtless saw all these things clearly and decided against the union, is a prominent trades-unionist, and at the time of his selection as arbitrator was president of New York Typographical Union, No. 6. The outcome is a pleasing one, and creditable to the Printers' League and Mr. Murphy, whose high standing among his fellows will go far toward making the basic principle of his decision a precedent.

MR. FRANK A. MUNSEY is getting into the lime-light as a reformer of the daily press, and as a preliminary is buying a paper here and launching another there. Organization is the key-note, and he speaks of an editorial chief at \$150,000 or \$200,000 a year and a genius at the head of the advertising department at a like salary. In this way the demand Mr. Munsey sees for a saner and more accurate class of journalism is to be met, and ability will supplant inability, sincerity take the place of sloppy and insincere writing. Competition is said to be responsible for these and other faults in the American press, and the apostle of progress says the number of newspapers is sixty per cent more than it ought to be. The inference is that when the Munsey plan is in full operation, the newspapers will be brought down to a non-competitive number, and the news and the views thereon will be subject to the domination of a small group of men. The iron and steel interests may be manipulated in that way—but those commodities are not newspapers. The centralized systems of gathering news and the substitution of capitalists for great writers and publicists have caused our papers to lose much of the individuality and prestige they at one time enjoyed, but they yet make a strong appeal to people on account of their mental attitude on the host of public questions and the "style" in which they present their views. Mr. Munsey seems to regard newspaper-making from the business side only, whereas the intellectual and sentimental elements are an important factor. In some way the thought of the people will be reflected in their papers to a greater or less degree, despite high-salaried geniuses at the editorial and managerial desks with peerless commercial organizations behind them. Intellectual development must go on apace, and with its growth it will be less likely to make obeisance to a press that is subject to one great mind. But the probabilities are Mr. Munsey is indulging in the pleasant and occasionally profitable pastime of day-dreaming, for we do not recall having heard of his present dailies being spoken of as paragons—indeed the casual comment that has come to our ears has not

been enthusiastically commendatory. A "reforming" publisher is not a preacher—it is by his works and not his precepts that he must be judged.

RESTRICTIONS on the mailing facilities have one unerring tendency—that is, the encouragement and support of some monopolistic agency. A regulation which makes it difficult for a struggling publication to exist at the same time improves the opportunities of the well-conditioned publication by discouraging competition. Though not always discernible, postoffice inhibitions always operate to the disadvantage of the great mass of the people. As those who have followed the discussion of postal affairs know, the Canadians have gone farther than we along the line both departments seem to be drifting. For political and administrative reasons the Canadian authorities put serious imposts on American magazines and weeklies. It was justified on the ground that the department was spending much money in distributing second-class matter and that Canada should have a literature of its own. At first great stress was laid on the economy that would be effected. If the department has anything to say now in defense of its action, it is probably sounding the patriotic-literature key. The *Printer and Publisher* of Toronto gives us an insight into how "reducing the deficit" by penalizing second-class matter has worked out in the Dominion in this comment: "If no modifications are made the present ruling will throw the entire magazine business of the country into the hands of one big trust—the American News Company, with its branches, the Toronto News Company and the Montreal News Company. This concern has contracts with the express companies whereby they can supply the bulk of their customers in Canada at 1 cent per pound, as against the postoffice rate of 4 cents. It is the most profitable thing that has ever happened to them. The News Company makes from 1½ cent to 2 cents per copy on the various United States magazines. On the *Ladies' Home Journal* it would make ¾ cent per copy. Assuming that it secures the distribution of one hundred thousand copies per month, it would thus make a profit of \$9,000 per annum out of that one publication alone. According to the latest advices from Ottawa, the Postoffice Department is still considering the new classification. Meanwhile it is interpreting the law strictly, and is refusing recognition to all publications, both United States and Canadian, which fail to live up to the requirements." If the ruling was made in the interest of the Canadian news or express octopus, it serves the purpose admirably; if in the interest of the people, it seems to have failed. Canadian publishers and printers are aroused to the iniquity of bureaucratic control, and are making vigorous

efforts to bring the department back to a sense of its duty to the public. The lesson we should learn from our cousins across the border is to wake up now, before the evil becomes as deep-rooted as it is in Canada. Happily, there are gratifying evidences that the leaven is working.

THE Kansas State Agricultural College has added a course in printing to its curriculum, and the prospectus is not impressive. If an experienced, practical man had any part in its production, he succeeded admirably in concealing his participation. It is composed of a hodge-podge of what various persons have said about the public "awakening to an appreciation of what is truly artistic and beautiful," "the average printing-office does not provide a thorough training for the apprentices," "the printing industry is athirst for men who are able to take charge of or fill commanding positions," and so forth and so on. Then, we are told, "There will be no theoretical work—all practical," though the equipment is given as consisting of one cylinder, two Gordons and "an assortment of job faces, all in series and in cabinets, and enough body-type to keep three stated publications going." There is not a word as to the quality of the instructors; nor are we informed as to just how, with such a plant and no supplemental training, the student ambitious to be an "all-around man"—he who knows when work is properly done and can profitably direct those in his employ, to paraphrase the prospectus—is going to acquire his knowledge. The course evidently does not comprehend all the operations carried on in the composing-room, and the related crafts—binding, designing, etc.—are apparently relegated to the limbo of the moon. The college also says that men capable of running a country newspaper are growing scarcer every day. Possibly the lessened demand for them has something to do with this; but whether or no, the prospectus sheds no light on how the course in printing will develop such workers. A successful Kansas printer, who evidently regards the affair as a joke, says the real reason for the departure is that the Agricultural College has experienced difficulty in securing printers to do its work, and it is hoped in this way to overcome the obstacle. Whatever the motive, unless the prospectus does the course great injustice, the State of Kansas is embarking on a questionable enterprise in which some men may be induced to waste their time in such a manner as will lead to ruined lives, for much depends on how a youth is started on his life journey. In a large way, the innovation gives no cause for alarm. If the college's course is as inefficient as we apprehend, it can not endure; it may here and there launch a derelict on the typographical sea, but it will not make any impress on the craft.



### THE I. T. U. COURSE IN PRINTING AND ITS STUDENTS.

ELSEWHERE the public-spirited Mr. Gandy dilates interestingly on "Technical Education of the Compositor." The vivid sketch of the apprentice and the troubles that beset him is worth the reading by youths so that they may know what is before them, and by those who work with apprentices as a reminder of the duty of grown-ups toward the rising generation of craftsmen. Our contributor wrote when the I. T. U. Course was in the making, and while he was clear-eyed as to the need and the object in view, he was not hopeful as to results. He knows the tendency of specialization, and fears an evolution whereby one may become what is conventionally known as a compositor after an apprenticeship of a few months instead of four or five years. Mr. Gandy despairs of teaching "old dogs new tricks," and opines that the Commission's method "will only be successful when we have better material to work with than at present." We wish to take exception to that view. While the average compositor may not tower above his fellow workers as he once did, it does not necessarily follow that he is a mental decadent as compared with those of a previous generation; the explanation is, in part, that the general standard is higher, which at once robs the compositor of his preëminence and widens the field of eligible candidates for trade honors. We have faith in the compositor; if decadence there has been, a less stimulating environment is largely responsible. In these later days his ambition to learn his trade has been dampened by the fact that conditions contemplated his fitting himself to hold a job. Before his eye the wise ones are always dangling the wages of the specialist and holding out the hope (vain in the vast majority of cases) that his craft is but a stepping-stone to something better. Against all this it is asking too much to expect inexperienced youth to prevail. It is almost inevitable that he will succumb to the sophistry that assails his ears from every side. There is an awakening, and the apprentice is now as never before the object of consideration. The employers and journeymen who have struggled through similar conditions are willing — some are eager — to aid any cause looking to a betterment of conditions. This is evidenced in the resolutions of unions and employers' associations. For years and years, these were barren of accomplishment except as expressions of aspirations, but crying out in the wilderness is a hopeful sign, and one resolution did result in something tangible. The craft has now an ambitious educational plan which makes clear the difference between "the right way and the wrong way of doing things," and prepares the compositor's mind for self-education and unlimited expansion along trade lines. Once the

compositor begins to think clearly — which he is unable to do until grounded in correct principles — he will not only grow but have a vitalizing influence on those with whom he comes in contact.

No one will be more pleased than Mr. Gandy to know — as he does know if he has been following the reports appearing in the trade press — that the promoters have no reason to be disheartened at the reception accorded the I. T. U. Course. Those impressed with the need for trade education, and imbued with the idea that in the new system a discovery has been made, may think the students should be enrolled in shoals. But that is not rational. We must take into consideration the natural disposition to wait and see if there is merit in a course, especially if it be imparted by correspondence, an educational system in whose name many offenses have been committed. There has also been the business depression, which has thrown not a few into the ranks of the unemployed and caused many more to be chary of spending their money. In the face of these obstacles, and the approach of the dog days, the Commission's report in this issue states there are more than two hundred students, which presages a round thousand in less than a year. Another gratifying feature is that they are not apprentices; at least, the ages given indicate that they are journeymen. The apprentices are evidently not alive to their needs and the possibilities of the craft. It is hoped that employers will realize that they have some responsibility in the matter and point youths of promise to the way they should go.

THE INLAND PRINTER has abundant faith in the working printer; he has his frailties, as have other men, but he is alert and progressive, and quite willing to learn if he has the opportunity and is convinced that the pabulum offered is worth while masticating and digesting.

### A MATERIALISTIC BOOKBINDER.

The Earl of Beaconsfield (Benjamin Disraeli) was very fond of walking in Kensington Gardens, and when the air was warm and genial he would seat himself and indulge in his favorite amusement, the study of man — and woman — kind.

"On one of these occasions he was addressed by a provincial-looking person, who asked the way to the House of Commons. 'Dizzy' pointed out the way, and then inquired why the man wanted to go there. 'I want to see the Herl of Beaconsfield,' replied the countryman, totally unaware, of course, of the fact that he was talking to the very person he was desirous of gazing upon. 'Why?' queried 'Dizzy.' 'Because he's written such wonderful books.' 'You admire them?' 'That I do, sir.' 'And which is your favorite?' 'Well, I don't exactly know.' 'Have you read them all?' 'Well, no, I can't say as how I've read any of them.' 'Then why do you admire them?' 'Between ourselves,' said the man, lowering his voice to a confidential whisper, 'I've had the binding of 'em.'" — *The Pelican*.



Written for THE INLAND PRINTER.

## PHOTOGRAVURE FOR BEGINNERS.

NO. IV.—BY CHARLES E. DAWSON.

## DEVELOPING THE "MOLD."



HE mold is developed in a bath of warm water at a temperature of about 110° F. If you have gas, then a tin dish will serve. This should be supported on a light metal frame six inches above the flame. The dish should be about three inches deep and if the sides are vertical the water will be less liable to slop over during the washing of the mold. The water being heated to the right temperature and having a piece of glazed tile in the dish to keep the copper from the bottom, through which the heat of the flame would injure the mold, allow the latter to soak for say ten minutes. During this period it is well to turn the gas down very low, or to put it out entirely, to avoid danger from the highly heated water striking the underside of the copper, which sometimes bakes the gelatin onto the copper. When well soaked the paper may be carefully stripped off, starting at one corner and using very little force but on no account pausing while stripping off the paper, as a stop will leave a mark across the picture difficult to remove. Having removed the paper backing, gently wash away the unfixed gelatin. The washing should be continued until *all* free gelatin is removed, and unless the printing be sufficient to allow of perfect washing, it is best to reprint. When it is thought that the washing is complete rinse well under the tap. It is well to tie a couple of thicknesses of stout calico over the nozzle of the tap in the form of a bag, so as to break the force of the water. Then stand the mold up to drain, when, if the washing has been incomplete, a streaky appearance will be seen. In this case return it to the hot water and wash again. When no streaks appear set on one corner to drain for a few minutes.

## DRYING THE "MOLD."

The excess of moisture is "dabbed" off with a very clean *linen* cloth, which has been often washed and is soft. This is a delicate operation, and its object is to leave an even amount of moisture all over the mold so that it will dry equally. If the mold be allowed to dry without this dabbing off, the upper corner will be dry before the lower and so will *always be that much ahead* as it were, which will produce serious results when etching, the damp portions etching through the high lights much too soon. Having evenly removed the moisture from the mold place it in the drying cupboard for about six hours, or better still, leave it in all night. To avoid too much dryness in the film—which is as bad in its way as too much

moisture—place an open dish of water in the cupboard with the mold.

Now let me say a few words regarding the sort of mold best suited to our purpose. It should show no bare copper, even in the extreme dark, but there should be just a trace of printed gelatin left. Then in the high lights there should not be too much gelatin, but the copper reflection should be visible and also all detail.

## PREPARATIONS FOR THE ETCHING.

While the mold is drying and *maturing*, which means an equalizing of the moisture throughout the gelatin and which takes some hours, we will prepare for the all important and final operation—the etching. This is done by means of perchlorid of iron and it is particularly necessary that this solution be free from acid. The perchlorid can be bought in either liquid or solid form. If the former, it is well to evaporate it down in a porcelain evaporating dish until when cold it is like syrup, and crystals tend to form on the sides of the bottle. While boiling down if there be a strong smell of chlorine gas, add water and continue boiling. This will drive off the chlorine. If the perchlorid be bought in lump, dissolve it in the evaporating dish with water and boil down as before. When using small quantities it is almost impossible to determine exactly the proper consistency of the solution, but it should be such that when poured over the mold there should be no action in the dark at all, even if there be the merest trace of gelatin present. For this reason it is well to be on the safe side and have it quite thick, as, if the crystals form even to the extent of solidity, they will immediately redissolve when the bottle is placed in warm water. Then the addition of some water will prevent their reforming.

Now, having our perchlorid in readiness and the mold having "matured," we will prepare it for etching by painting off the margin with resisting varnish; ordinary asphaltum varnish is suitable. To produce a nice clean edge to the subject the proper plan is to rule a nice square line of varnish around the subject by means of a common draftsman's ruling pen. If the varnish is too thick it will not flow from the pen and must be thinned with benzol. But if it is too thin it will run and so cause a ragged line. It will be well, therefore, to experiment on the margin of the plate before ruling around the subject. Having ruled a line around, nice and square and well inside the safe edge so that the subject comes right up to the lines, paint over the edges outside the lines with a brush and the same varnish. This is to retain a clean strip of copper around the subject. Also paint over the back of the copper plate; now set on a corner against the wall *but away from drafts and sunshine*, until the varnish is quite dry, which

should be in about twenty minutes. Touch out any pinholes with varnish and a fine brush.

#### ETCHING THE COPPER.

Now have a porcelain developing dish ready, somewhat larger than the copper plate to be etched, and when the varnish is dry place the plate in the dish, face upward. Place yourself before a window with a good light so that you can see through the dark perchlorid and watch the etching. Have by your side all things necessary, as there will be no time to hunt for them once the etching is started. The articles needed will be a small basin of water and a *dropper*, such as is used for dropping lotion into the eyes; it consists of a short piece of glass tube about one-quarter inch diameter drawn to a fine point at one end and having a small rubber bulb at the other. Also a watchmaker's lens of about one-inch focus; have your etching bench handy to the water tap and keep your watch in easy view; now place your mold in the dish and pour over it sufficient perchlorid to pretty well cover it, though if it does not do so naturally and can be made to by rocking the dish it will be sufficient. Having rocked the solution rapidly over the whole face of the mold and observing that it does not attack the copper in the dark, drop three or four drops of water by means of the dropper into a glass beaker, which you should have ready, and pour the solution from the dish into the beaker. Quickly shake up so as to distribute the water through the perchlorid, and pour back over the mold, rocking to and fro to cover the whole surface. Watch the dark to note if etching commences, and if not, repeat the dropping and mixing until you see the action start; then note the time.

(To be continued.)

#### WRONG NATIONALITY.

Did you ever sub on the *Ocean* in the hand-set days,  
When Bill Kennedy was foreman and so sot in his ways,  
When you showed up on the floor, a-lookin' kind-a pale  
And walk over 'n hung your coat up on a ten-penny nail,  
And Bill'd sort o' size you up, with half grin and half frown,  
He'd rubber at your make-up; ask you when you got in town,  
He'd say somethin' about Quebec, lookin' at the floor of glaze,  
When you started into subbin' in the old hand-set days.  
Old Bill'd soon get wise that you were not a real Canuck,  
If the whole force wasn't Nuckies, he'd swear the sheet was stuck,  
And if you didn't hail from some place north of the great lakes  
'Bout the best you'd ever draw would be solid market takes.  
The Canucks would get the pick-up heads and all the other phat,  
If you ever drew the stocks, you have to give up that,  
And if you made a holler, Bill'd say: "That's just our ways,"  
When you're subbin' on the *Ocean* in the hand-set days.  
The only print that ever busted in that Canuck band  
Was a little skinny fellow hailin' from Kansas land,  
Bill thought that he said Canada when he told him where he'd been  
And the fellow went on settin' with a near-Canuck grin.  
But by-and-by Bill found him out and then—it was a sin—  
This skinny print discovered that his nail was driven in.  
And then it seemed to dawn on him—he saw it through the haze—  
He'd done subbin' on the *Ocean* in the hand-set days.

—Del B. Kell, in *Oklahoma City Times*.

SOME people are so constituted that it would be odd if they were not trying to get even.—*Paper Dealer*.

Written for THE INLAND PRINTER.

#### EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.



RATHER pretentious title is chosen for this writing, because a simpler one was not easily found without making it too long, or sacrificing some part of its intention. The purpose is to call attention to some facts of change in form, especially in spelling, and with particular reference to the question of how to determine when a new form has actually displaced an old one—a field of inquiry that can not be exhausted in any writing less than a good-sized book. Little more can be done here than presenting the subject for consideration and urging it as one to which proofreaders may profitably devote more attention than they usually do. A trite quotation from the poet Pope gives us a suggestion as good to-day as when he wrote it—and it was and is very good:

In words as fashions the same rule will hold,  
Alike fantastic if too new or old;  
Be not the first by whom the new are tried,  
Nor yet the last to lay the old aside.

Pope's advice most directly applies to those who write or speak, and comparatively little to proofreaders. But the proofreader may often help the writer in following this advice, if he knows enough about such matters to make queries of the helpful sort; and how is he to know without study? The quotation is copied from A. S. Hill's "Principles of Rhetoric," the book most convenient, Pope's own work not being at hand. In that book it is preceded by this, from Ben Jonson: "Custom is the most certain mistress of language, as the public stamp makes the current money. But we must not be too frequent with the mint, every day coining, nor fetch words from the extreme and utmost ages; since the chief virtue of style is perspicuity, and nothing so vicious in it as to need an interpreter. The eldest of the present and newest of the past language is the best." Professor Hill says in a foot-note that this is borrowed from Quintilian (a Roman rhetorician of the first century). The book contains a great deal more, on this topic and on many others, that is worthy of careful study by proofreaders.

Everybody must know that custom in language undergoes change, and it might almost be said that nobody would now advocate, as Swift did early in the eighteenth century, "that some method should be thought on for ascertaining and fixing our language forever, after such alterations are made in it as shall be thought requisite." Even Swift, however, recognized the fact that new words must be added from time to time; his proposal was not aimed against progress of that kind, but toward the adoption of certain forms, as in orthography,

in some way that would secure them and save them from future change — an impossibility, of course. Many changes in spelling have become established since his time, and probably a great majority of them are not such as he would have approved. Unhappily for some of us, the establishment of forms is not dependent on our personal choice, and if the forms suit some people, they are sure to displease some others. The only recourse we have is the acceptance and use of the forms that are unmistakably prevalent in currency at the time; and almost always many words and expressions are on an uncertain or transitional footing that makes it impossible to be sure which form will prevail, and we must simply be content to make our own choice for our own use, and to allow the same freedom of choice to others.

Many processes of evolution are possible in language, some of which may be positively defined and set upon a basis of principle, but many of which are apparently lawless and dependent only on whim and popularity. Of course one magazine article can not specify even the various definite ways of word-change. The best that can be done is to note the sources of information. "Words and their Ways in English Speech," by Greenough and Kittredge, is the one satisfactory book for the student, though even that work does not satisfactorily fulfill a promise made in its preface as follows: "The practical man, who rides in electric cars, talks by the long-distance telephone, and dictates his letters to a stenographer, seldom has time to think that he is the heir of all the ages. Yet, however busy he may be, there are moments when the amazing phenomenon of articulate speech comes home to him as a kind of commonplace miracle. To answer some of the questions that occur to one at such moments is the main purpose of this book." It would not be unnatural for one to expect, from this, to find the answer almost immediately at command, through some arrangement of the matter made for that purpose; but, while something is included somewhere that will answer almost any possible question for which one could expect an answer, the information is available only to one who reads and studies the book or a part of it. No other study could be more advantageous to proofreaders, unless it might be a thorough study of etymology, especially of the Greek and Latin elements used in making words by combining them.

Because the book named is so well fitted to furnish a useful study, the subjects of some of its chapters are here noted: Learned words and popular words; learned words become popular; technical or class dialects; slang and legitimate speech; fashion in language; development of words — roots, stems, and inflections — derivation and composition; the conventional character

of language; generalization and specialization of meaning; special processes in the development of meaning; transference of meaning; degeneration of meaning; folk-etymology; doublets and homonyms. There are twenty-six chapters, and the subjects here named are not selected as more interesting than the others. Every chapter is full of valuable information. The Macmillan Company, New York, are the publishers.

One of the problems of evolution in language is the puzzling one of determination of whether a word or expression has really become prevalent in a form other than one formerly prevalent. None of them can become so without a period of uncertainty, but often that period passes beyond question and the old form dies out altogether. Programme and rhyme are now in the transitional stage. Program is widely used, and seems likely to prevail. Rime was the original form of the word afterward made rhyme, probably because of the influence of rhythm, with which it has no real etymological connection. It is only a few years since Professor Hill wrote that "it is in vain that the writer who can not forgive the language for taking so kindly to 'its' would have poets called 'makers,' and rhyme, 'rime';" and even now rhyme is certainly prevalent, but it seems more than likely that it will eventually be displaced and rime restored.

The source of many of our words furnishes a very interesting as well as valuable study, and one not more useful to any persons than to proofreaders. As examples we may mention lieutenant, which is from Latin *locum tenens*; kickshaw, formerly kickshaws, from French *quelque chose*; hoax, from *hocus pocus*; and especially our host of words that are either Greek or Latin compounds Anglicized, or made as original English compounds of classical elements, or such French or other Romance words Anglicized.

There is something very important that should be said, by way of warning, on this subject of language evolution, particularly about misconceptions as to periodicity of form-change. We have not space for it now, and shall have to defer it for a while.

#### THE USE OF PETROLEUM IN PRINTING.

The employment of petroleum instead of spirits of turpentine is ever becoming more common. In fact a considerable economy is realized by use of petroleum to clean the rollers, inking table, forms, machines, etc. The following is a process given by *L'Imprimerie* to remove the characteristic and unpleasant odor from petroleum: Mix two per cent chlorid of lime with the petroleum and add a little hydrochloric acid; then shake briskly to distribute the chlorin produced uniformly in the liquid. Pour out the mixture into another vessel containing quick-lime and again agitate, so that the lime can remove all trace of chlorin. Let rest, and the petroleum will be quite free from odor.—*British and Colonial Printer and Stationer.*



Written for THE INLAND PRINTER.

## THE PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS.

NO. XXVIII.—BY N. S. AMSTUTZ.\*

### (11) WOOD ENGRAVING.

#### CONCLUSION.



IN concluding this series of articles the author finds it necessary to depart somewhat from the plan mentioned in previous issues of calculating a small number of tables showing the relation of tool, machine and groove angles as applied to a few fixed tool angles. Certain complications have crept in during the preparation of these tables that, to a degree, would nullify their value; hence, another plan has been followed.

#### CROSS-LINE GROOVE WIDTHS RULE.

The rule from which Fig. 147 of the April, 1908, INLAND PRINTER and Fig. 151 cross-line curves have been made is as follows: *The unit square value corresponding to a given number of lines per inch is divided into white and black parts according to the tone value desired. The black area is used and the square root of this gives the sides of the black dots, or the widths of the black lines. This, subtracted from the line pitch, gives the groove or white-line widths.*

#### UNSYMMETRICAL TOOL ANGLES.

A number of sample tools were sharpened by different engravers—experts—and the variation in angle as between them has been found entirely too large to insure *uniformity* of results for any given tone values.

But this is not the most serious condition. There exists a variation as between the two sides of each tool, thus absolutely confusing the whole subject to which the addition of *definite* tables would be making confusion worse confounded.

The lack of symmetry of the tools used on ruling-machines in relation to the two parts of their included cutting angles is at the bottom of practically all of the so-called mystery of treatment and technic of interpretation. This discrepancy is so far-reaching that unless some means are used to do away with the formation of unsymmetrical tools—those that have both sides of the "V" of the same number of degrees—no practical range of uniformity can be secured. A device to accomplish this result with sufficient accuracy for practical results has been made by John Royle & Sons, of Paterson, New Jersey. This toolholder was illustrated and described on page 62 of the October, 1907, INLAND PRINTER. Without having

this quality assured there can be no certainty that a specific tone value will be produced by a given included tool angle under a specific depth of groove. If the engraver is sure that the tool is symmetrical then he will have no difficulty to know from the included tool angle and the tone value he desires, at any lines per inch, how deep to cut the grooves so as to produce the effect he wants in relation to the angle at which the tool is supported in its holder on the machine—the machine angle.

#### SPECIFIC INSTRUCTIONS.

In view of this fact it becomes essential to give such specific instruction for the sharpening and setting of the tool, and the measuring of its included angle, that the practical man can be directed in the accomplishing of definite results.

#### LINES PER INCH.

(1) In the first place he selects the lines per inch that his judgment confirms as being most suitable for the class of work to which the subject in hand belongs. (2) Thereafter he selects the groove widths, depths and angles. In view of the test tints shown in this article the groove angles can be much wider than is ordinarily supposed. Engraving tools have come to be known as long or short. A long tool has a very narrow included angle, and a short one a wider angle. The long tool is used to give great depth in fine-lined grooves, and the short one to produce the shallower grooves in coarser ruling—fewer lines per inch.

#### GROOVE WIDTHS.

(3) From Fig. 151 in the June, 1908, INLAND PRINTER he can determine the width to make the grooves so as to have a given tone value in parts of the line pitch. Suppose he selects 100 lines per inch and a tone value of 84 per cent white, he looks for 84 per cent along the top of the figure and then directly below on the curves finds 0.79 for single lines and 0.61 for cross lines. Turning to Table No. D<sup>1</sup> (30th) he sees that the line pitch for 100 lines per inch is 0.010, which value multiplied by 0.79=0.0079 inch as the required *width* of single-line grooves to produce 84 per cent white. If cross-lines are desired then 0.010 is multiplied by 0.61, and the number 0.0061 inch represents the cross-line groove widths.

#### GROOVE DEPTHS AND ANGLES.

(4) So far we have only determined the *widths* of the grooves, and must now decide what the *depth* shall be. However, before doing so it is well to make some allowance for ink spreading in the printing. For straight-walled printing ridges this has been found to be about 0.0005 inch on each side, and assuming this same amount in the case of printing ridges having sloping side walls we see that compensated single-line grooves

\* Member of the Royal Photographic Society and Royal Society of Arts, London; Principal of the Inland Printer Research Department, Chicago, and Associate Member American Institute of Electrical Engineers, New York.



require to be 0.001 inch *wider* than called for in the above calculation, or 0.0089 inch, and the cross-line grooves 0.0071 inch. (5) If the cutting angle should be 90° the depth determination is easy, as it is only necessary to take one-half of the widths found, thus the single-line grooves would be 0.00445 and the cross-line ones 0.00355 inch in depth.

Should, however, the cutting angle be anything else than 90°, it will be necessary to determine what part of the width the required depth represents. The Table E<sup>1</sup> (31st) shows what numbers the ascertained widths are to be multiplied by so as to find the groove depths for other cutting angles than 90°. In the assumed case the compensated groove widths are, for single-line work having eighty-four per cent white, 0.0089 inch, and for cross-lines 0.0071 inch. The noncompensated widths would be, single lines 0.0079 inch and cross-lines 0.0061 inch. Whatever width is selected it will only be necessary to multiply it by the value found in Table No. E<sup>1</sup> (31st) in the column headed "Multiplier" opposite the selected cutting angle to ascertain the depth. Suppose instead of 90° cutting angle one was to select 120°, then the proper depths would be the width multiplied by 0.2886. This would produce compensated groove depth values as follows: single lines,  $0.0089 \times 0.2886 = 0.00257$  inch and cross-lines 0.00205 inch.

#### TOOL ANGLES.

(6) It having now been determined how to find the groove depths for any given angles varying by five degrees from 60 to 160 degrees, Table No. E<sup>1</sup> (31st) and any groove widths, it remains to point out what angle to form on the tool so as to bring about the desired results when the tool stands at a definite angle on the machine.

TABLE No. E<sup>1</sup> (31st).—Showing the numbers by which groove widths are to be multiplied so as to determine the proper groove depths for various cutting angles.

Whole* cutting angles.	Half* cutting angles.	Groove depth multiplier.	Whole* cutting angles.	Half* cutting angles.	Groove depth multiplier.
60	30.0	0.8660	115	57.5	0.3185
65	32.5	0.7848	120	60.0	0.2886
70	35.0	0.7141	125	62.5	0.2603
75	37.5	0.6516	130	65.0	0.2332
80	40.0	0.5959	135	67.5	0.2071
85	42.5	0.5456	140	70.0	0.1819
90	45.0	0.5006	145	72.5	0.1577
95	47.5	0.4582	150	75.0	0.1339
100	50.0	0.4196	155	77.5	0.1108
105	52.5	0.3837	160	80.0	0.0882
110	55.0	0.3501			

\*Also called groove angles.

#### MACHINE ANGLES.

(7) The previous instructions now bring the user to the point of placing the tool in the machine. The position can be varied from 50° to 86° on the Royle-Richards machines. For fine-line work the

tool is usually set at a greater angle from the horizontal than for coarse-line ruling. We will assume that 60° meets the needs of our hypothetical case, so will now show at what angle the tool will have to be sharpened so as to form a 120-degree groove when the tool stands 60° from the horizontal. The cut grooves are made up of two right-angled triangles, each forming one-half of the whole cutting angle. The altitude of these right-angled triangles is the *depth* of groove, and the "base" is the top line on a level of the printing plane. It is always one-half of the groove width. The hypotenuse forms the sloping side wall of one-half of a printing ridge.

(8) The first step in determining the "tool depth" or what may also be called the sharpening "depth" is to take the groove depth as previously found and multiply this by the "tool-depth multiplier" given in Table No. F<sup>1</sup> (32d) according to the machine angle used. An arbitrary machine setting angle of 60° has been selected. The multiplier for this is seen to be 1.1547, and the compensated depth for 84 per cent white at 100 lines per inch has been found to be 0.0025 inch, which multiplied by  $1.1547 = 0.002967$  inch as the "tool depth." The groove and tool widths are always the same. In our hypothetical case, at 100 lines per inch it is 0.0089 inch.

TABLE No. F<sup>1</sup> (32d).—Showing the numbers by which the groove or cutting depths are to be multiplied so as to determine the "tool depth" or sharpening "depth" required for various machine angles.

Machine angles from hori- zontal.	Machine angles from hori- zontal.	"Tool depth" multiplier.	Machine angles from hori- zontal.	Machine angles from hori- zontal.	"Tool depth" multiplier.
45	45	1.4142	75	15	1.0353
50	40	1.3054	80	10	1.0154
55	35	1.2208	85	5	1.0038
60	30	1.1547	86	4	1.0024
65	25	1.1034	90	0	1.0000
70	20	1.0642			

(9) The whole tool angle is composed of two right-angled triangles, the "bases" of which are the same as those of the groove angles already referred to but the altitudes are changed—increased—to the extent of the "multiplier" factors listed in Table No. F<sup>1</sup> (32d) according to the angle at which the tool is held on the machine. By reason of the increase in altitude—"depth"—the tool angle contains less degrees than that appertaining to the grooves or the cutting angle.

The question now is, What is the cutting angle? We have found the altitude—depth—of the tool angle to be 0.002967 inch, and the "base" 0.0089. From these we learn that the tool angle is ascertained by dividing the base or half-groove width—0.00445 inch—by the depth—0.002967 inch. This gives for a quotient the value of  $0.0044 \div 0.00296 = 1.48$  corresponding to the tangent of

55° 58' as half of the tool angle. Obviously the whole or included tool angle is twice this or 55° 58'  $\times$  2 = 111° 56'. This shows a narrowing of the tool angle from the cutting angle of 8° 4'. The change in the case of low machine angles is greater. The values found for the quotients are to be approximated in Table No. G<sup>1</sup> (33d), that is, the *nearest* value to the calculated one is taken from the third column. The whole angle is indicated in the first column, while the half-tool angles are listed in the second column.

Working out another assumed case when the machine angle is only 50°, the modified values of groove depths and tool angles compared with the cutting angles are found to be as follows: A groove depth of 0.00257 inch multiplied by 1.3054

TABLE No. G<sup>1</sup> (33d).—Showing quotient values produced by dividing one-half the groove widths by the "tool depth" corresponding to various tool angles.

Whole tool angles.	Half tool angles.	* Tool angle quotients.	Whole tool angles.	Half tool angles.	* Tool angle quotients.
80	40.0	0.83910	119	59.5	1.6977
81	40.5	0.85408	120	60.0	1.7320
82	41.0	0.86929	121	60.5	1.7675
83	41.5	0.88472	122	61.0	1.8040
84	42.0	0.90040	123	61.5	1.8418
85	42.5	0.91633	124	62.0	1.8807
86	43.0	0.93251	125	62.5	1.9210
87	43.5	0.94896	126	63.0	1.9626
88	44.0	0.96569	127	63.5	2.0057
89	44.5	0.98270	128	64.0	2.0503
90	45.0	1.00000	129	64.5	2.0965
91	45.5	1.0176	130	65.0	2.1445
92	46.0	1.0355	131	65.5	2.1943
93	46.5	1.0538	132	66.0	2.2460
94	47.0	1.0724	133	66.5	2.2998
95	47.5	1.0913	134	67.0	2.3558
96	48.0	1.1106	135	67.5	2.4142
97	48.5	1.1303	136	68.0	2.4751
98	49.0	1.1504	137	68.5	2.5386
99	49.5	1.1708	138	69.0	2.6051
100	50.0	1.1917	139	69.5	2.6746
101	50.5	1.2131	140	70.0	2.7475
102	51.0	1.2349	141	70.5	2.8239
103	51.5	1.2572	142	71.0	2.9042
104	52.0	1.2799	143	71.5	2.9887
105	52.5	1.3032	144	72.0	3.0777
106	53.0	1.3270	145	72.5	3.1716
107	53.5	1.3514	146	73.0	3.2708
108	54.0	1.3764	147	73.5	3.3759
109	54.5	1.4019	148	74.0	3.4874
110	55.0	1.4281	149	74.5	3.6059
111	55.5	1.4550	150	75.0	3.7320
112	56.0	1.4826	151	75.5	3.8667
113	56.5	1.5108	152	76.0	4.0108
114	57.0	1.5399	153	76.5	4.1653
115	57.5	1.5697	154	77.0	4.3315
116	58.0	1.6003	155	77.5	4.5107
117	58.5	1.6318	156	78.0	4.7046
118	59.0	1.6643	157	78.5	4.9151

\*Tangents of half-tool angles.

(Table F<sup>1</sup> 32d) gives 0.00355 inch as the "tool depth." Dividing this number into one-half the groove width, 0.0044 inch, one finds the tangent or quotient 1.21 corresponding exactly to 50° 26' as half the tool angle. The whole tool angle therefore is twice this, or 100° 52'. By referring to the Table No. G<sup>1</sup> (33d) one would approximate the half-angle as 50½°.

A third assumption would be the use of the tool standing vertical, a position not utilized practically on account of the "chattering" that follows and the irregular grooves formed with ragged side walls. To familiarize the reader with the underlying principles three assumed conditions have been selected. The last one would have the same angles on the tool as those of the grooves formed by it—120°, showing a range in variation from tool to cutting angle of about 15° from the lowest machine angle position—50° to the highest—90°.

#### SHARPENING THE GRAVER.

(10) It has now been shown how to determine all of the various factors up to the actual sharpening of the tool, and to accomplish this it is necessary to consider what actual angles are produced when the Royle toolholder, previously referred to, is used with the graver projecting therefrom one inch. The necessity for a uniform tool projection is emphasized by three tests made, with the graver at ¾ inch, 1 inch and 1½-inch projection. At the first position the included angle was 107.2° when the barrel "o" of the tool stood at the third mark. (See Fig. 114, page 62 of the October, 1907, INLAND PRINTER) and 117° with the tool extending one inch. When the barrel was shifted to the fifth mark at 1-inch projection, the included angle was 90° and at 1½ inch the angle was only 83°. This test was carried out with the horizontal pivot mark "A" standing opposite "O." Table No. H<sup>1</sup> (34th) gives the resulting angles produced with this sharpener when the tool was rotated on its axis to the marks indicated in the vertical columns. Half divisions are interpolated from estimates, and quarter divisions can be approximated. Supposing that an included tool angle of 111° 56' was required. This is practically 112°. Setting the tool rotation member of the tool holder to half-way between the third mark and an estimated two and one-half, one will produce practically 112°, for 108 + 3 = 111°, so that the *least* additional movement would approximate 112°, near enough for practical purposes.

In placing the graver into the holder it is best for the beginner to always set the barrel at "O," and then place the graver into place with its front face upward. After clamping the graver in the rotation member, roll it around to the required mark to the right of the "zero" and then rub on the oil-stone until the bevel ends in the center of the tool face, then roll to the left of the center or "O" to the same distance, and complete the sharpening by forming a true V shape.

#### PRACTICAL GROOVE ANGLE TESTS.

As an indication of what the actual effects produced by varying groove angles are like, the accompanying figures have been specially engraved by courtesy of M. G. Koch. The purpose is

to show the variation that engravings will stand in the formation of groove angles, having in mind their printing quality. Fig. 152 shows a series of tints of about the same tone value with five changes of groove angles. These are ruled at 140 lines per inch. Fig. 153 shows another series of five tints at 127 lines per inch. Fig. 154 is ruled at 100 lines per inch. Fig. 155 at 85 and Fig. 156 at

elasticity, roller pressure and ink consistency; paper indenting depends on the paper structure, ridge angles and platen or cylinder pressure; and ink spreading depends on ink consistency, ink quantity, ridge angles, paper porosity, paper surface and printing pressure. In this connection it is well to consider the relative effect of all these factors in comparison with half-tone characteris-

TABLE NO. H<sup>1</sup> (34th).—Showing resulting tool angles produced on a Royle tool-sharpening holder with the tool projecting one inch, and the horizontal pivot "A" at zero at various positions of axial tool rotation.

TOOL ROTATION INDICATIONS.

	"0"	1	1½*	2	2½*	3	3½*	4	4½*	5							
Included tool angles . . .	180	144	135	123	115	108	102	96	91	87							
Angle differences, half divisions . . . . .	36	11	10	8	7	6	6	5	4								
Approx. quarter div. values . .	....	....	6	5	5	4	4	4	3	3	3	3	3	3	2	2	2

\*The half or quarter divisions are easily estimated. Only the full ones are marked.

80 per inch. These are nominal values. The actual lines per inch being: Fig. 152, 138.9; Fig. 153, 127; Fig. 154, 101.8; Fig. 155, 87.4; and Fig. 156, 78.4.

tics. The capillarity or the adhesion between ink particles is somewhat different in the case of "pyramidal" ridges, pyramidal dots and the usual half-tone dots that have practically straight side



FIG. 152.—Showing 138.9 (nom. 140) lines per inch, formed with cutting or groove angles as follows: No. 1, 115°; No. 2, 120°; No. 3, 127°; No. 4, 139° and No. 5, 153°. These same angles were also used in Figs. 153, 154, 155 and 156. Complete data is listed in Table No. 11 (35th).

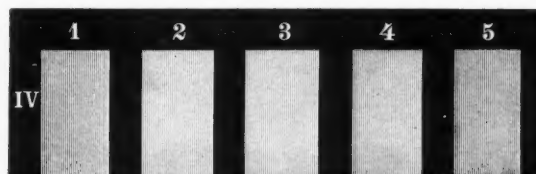


FIG. 155.—Showing approximately uniform tints produced with different cutting angles and varying depths at 87.4 (nom. 85) lines per inch. The same series of angles as in Fig. 152.



FIG. 153.—Showing various groove-angled tints, the same as in Fig. 152, at 127 lines per inch, actual.

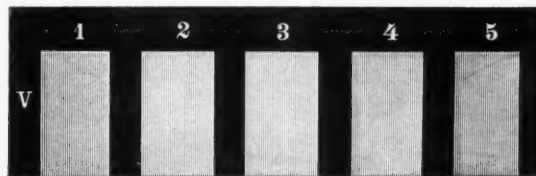


FIG. 156.—Five approximately uniform tints produced with five different tool angles and groove depths at 78.4 (nom. 80) lines per inch. The angles are the same as used in Fig. 152.

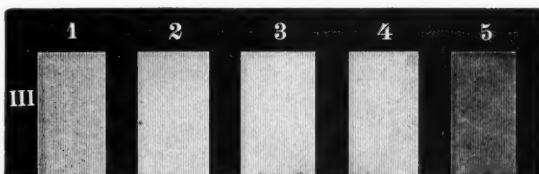


FIG. 154.—Illustrating five tints produced with five different cutting angles, the same as used for Fig. 152, at 101.8 (nom. 100) lines per inch.

### THREE MODIFYING FACTORS.

There are three factors that have much to do in modifying the intent of the engraver. They are roller dipping, paper indenting and ink spreading. Roller dipping depends on the ridge angles, roller

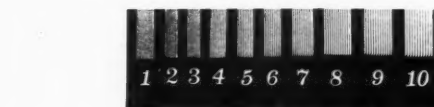


FIG. 157.—Showing 10 "shooter" tints, at ten different grades of lines per inch, groove angles, depths and widths.

See Table No. 11 (35th). In "shooter" use the tool angle is practically the same as that of the grooves.

walls. When a series of "pyramidal" ridges receives ink from the rollers there is a following of the rollers into the grooves which may be called "roller dipping." That, of course, places ink not only on the ridges at their printing plane but



also some distance on each side of their centers, descending along the two inclined faces of the ridge. The extent of ink on the inclined side walls of the ridges is greater in the shadows than in the high lights, at the same angles undoubtedly brought about by the smaller cross-sectional area of the grooves which thus lend themselves to a

against its removal. This is due to the larger area of contact that the sloping faces present on account of their angularity. The sides of a straight walled dot are comparable to one element—the altitude—of a right-angled triangle, and the inclined faces of the pyramidal form to the hypotenuse of such an angle, its increase in length over

TABLE NO. I<sup>1</sup> (35th).—Showing the data appertaining to Figs. 152 to 157, inclusive, disclosing the factors of groove angles, widths, depths, inking and impression effects, etc.

MACHINE-RULED GROOVES.

SPECIMENS.			KINDS OF DATA.									
			The lines per inch.			The grooves.			The ridges		The proofs.	
a Cons. No.	b Fig. Nos.	c Tint Nos.	d Nomi- nal.	e Actual.	f Actual pitch. Inch.	g Widths. Inch.	h Depths. Inch.	i Whole angles. °	j Below print- ing face. Inch.	k Inked widths. Inch.	l Line widths. Inch.	m "Capil- larity."
1	152	1	140	138.9	0.0072	0.00719	0.00228	115°	0.00098	0.00196	0.00055	.28
2		2					0.00207	120°	0.00065	0.00222	0.00095	.42
3		3					0.00170	127°	0.00065	0.00257	0.00146	.57
4		4					0.00134	139°	0.00065	0.00296	0.00205	.69
5		5					0.00087	153°	0.00065	0.00340	0.00267	.78
6	153	1	127	127	0.0078	0.00787	0.00259	115°	0.00131	0.00160	0.00064	.40
7		2					0.00227	120°	0.00098	0.00190	0.00100	.53
8		3					0.00196	127°	0.00098	0.00232	0.00152	.66
9		4					0.00147	139°	0.00065	0.00275	0.00202	.73
10		5					0.00095	153°	0.00065	0.00318	0.00250	.79
11	154	1	100	101.8	0.0098	0.00982	0.00313	115°	0.00131	0.00170	0.00125	.73
12		2					0.00283	120°	0.00098	0.00205	0.00160	.78
13		3					0.00245	127°	0.00065	0.00240	0.00196	.81
14		4					0.00183	139°	0.00065	0.00280	0.00238	.85
15		5					0.00118	153°	0.00065	0.00320	0.00280	.88
16	155	1	85	87.4	0.0114	0.01145	0.00364	115°	0.00065	0.00155	0.00080	.52
17		2					0.00330	120°	0.00065	0.00195	0.00125	.64
18		3					0.00285	127°	0.00065	0.00240	0.00175	.73
19		4					0.00214	139°	0.00065	0.00290	0.00228	.79
20		5					0.00138	153°	0.00065	0.00340	0.00287	.84
21	156	1	80	78.4	0.0127	0.01276	0.00406	115°	0.00131	0.00280	0.00140	.50
22		2					0.00368	120°	0.00065	0.00304	0.00180	.61
23		3					0.00318	127°	0.00098	0.00332	0.00220	.66
24		4					0.00238	139°	0.00065	0.00360	0.00270	.75
25		5					0.00154	153°	0.00065	0.00395	0.00318	1.08
VARIOUS SETS OF "SHOOTER" GROOVES.												
26	157	1	170	169.7	0.00589	0.00589	0.00196	112° 38'	0.00131	0.00435	0.00350	.80
27		2	150	152.7	0.00649	0.00649	0.00373	82° 4'	0.00065	0.00408	0.00330	.81
28		3	125	124.7	0.00802	0.00802	0.00452	83° 16'	0.00065	0.00378	0.00305	.815
29		4	110	109.2	0.00916	0.00916	0.00452	90° 44'	0.00065	0.00344	0.00282	.82
30		5	100	99.5	0.01005	0.01005	0.00571	82° 50'	0.00065	0.00312	0.00260	.83
31		6	95	93.4	0.01070	0.01070	0.00669	77° 18'	0.00065	0.00280	0.00238	.85
32		7	85	82.5	0.01212	0.01212	0.00787	75° 16'	0.00065	0.00249	0.00215	.86
33		8	80	78.2	0.01278	0.01278	0.00885	71° 40'	0.00065	0.00218	0.00190	.87
34		9	70	72.0	0.01407	0.01407	0.01216	61° 32'	0.00131	0.00185	0.00170	.92
35		10	60	62.3	0.01604	0.01604	0.00984	78° 22'	0.00065	0.00152	0.00148	.97

\* Symmetrically hand-sharpened with a Royle graver-sharpener. The values in columns k, l and m require amplified tests to establish underlying law.  $m = l \div k$ .

bridging tendency of the ink. It is also possible that a reduced air space encourages this action.

Paper indentation has more effect on angular ridges than on straight walled dots, but any excess of ink on the latter will be lifted off by the paper easier than from the former, because the resistance is practically constant, whereas in the former case the farther down the slope the roller dipping has left the ink, the greater the resistance

the altitude being greater as the ridge angle increases.

#### OVERLAY SENSITIVENESS.

This phase of the subject, it is believed, has not heretofore been mentioned. Printing ridges with sloping side walls are much more sensitive to modifying overlay effects than straight walled dots, etc., as found in half-tones. This means that results are attainable in the one case with slight

increases of pressure that would not be so apparent and easily secured in the other. The greater durability of the sloping-sided ridge is well known to every advertiser. Its efficiency is many times greater than that of the straight-sided dots. To verify this it is only necessary to inspect the advertising pages on any well-printed modern magazine. Wherever a bona fide woodcut (not a zinc etching from a woodcut impression) is seen, the contrast in clarity is at once apparent over the general smudginess of the worn-out and broken-down halftones, thus clearly demonstrating their relative value from the standpoint of clarity—the real basis of advertising comparison.

#### "SHOOTER" AND VARI-ANGLED RIDGE TINTS.

Fig. 157 shows a series of ten "shooter" tints. These are listed in Table No. I<sup>1</sup> (35th) along with the data of various ridge angles shown in Figs. 152 to 156 inclusive. These tints all show "normal" ridges, that is, none but the sharp-edged ones, but several are slightly overcut. The same tint numbers of each figure are cut at the same angle. This table shows the various factors involved and it is thought will prove of great value to the practical man. The several tints of the separate figures are numbered from one upward, beginning at the left-hand side. These numbers identify them in the table. The "shooter" tints vary in angle, while the others have the narrower angles in tints No. 1, and the widest in tints No. 5. The "shooter" tints, also, vary in lines per inch and in depth of grooves.

#### THREE INTERPRETING FACTORS.

In this art there are but three interrelated factors on which its proper prosecution depends, namely, the groove width, groove depth and the number of grooves per inch (lines per inch). On the last depends the width of printing ridges formed between grooves. If these three factors are in proper relation the maximum interpretative value is secured. If any two are known the third is readily found. The groove angles depend on their depths and widths. If one is not supplied with the tabular data from which to calculate angles, their relative scope can be quickly seen by simply drawing them with pencil on a sheet of paper. This is done by allowing, say, each half-inch to represent a one-thousandth inch listed in the table; then draw a vertical line as many half-inches long as there are thousandths listed, and at right angles to one end of this line another that extends on each side of the first one as many half-inches as there are thousandths in one-half of the groove width. When no facilities are at hand to insure that the two lines are at right angles to each other it is sufficient to take a rectangular sheet of paper and bring both ends together, forming a fold in the center. On this fold mark the depth

and the width along the upper edge of the sheet, one-half on one and the other half on the other side of the fold, then draw two lines from the ends of the width dimension to meet each other at the depth mark, and these will represent the groove angle on an enlarged scale.

#### MEASURING TOOL ANGLES.

This can be done easily by securing one of the standard bevel protractor gauges, such as the Starrett or Brown & Sharpe, and holding the tool edgewise against the stationary member, swinging the bevel arm around until by examination with an eye-glass, such as engravers use, the tiniest white line is seen between the bevel face of the tool and the protractor arm. This line must be *parallel*, and its clarity is increased by inspecting against a white-paper background. There is no difficulty in determining when the two faces are parallel. However, to assist in a quick result, slightly tilt the protractor and tool away from and toward the eye, when the space will be narrowed in a slight degree as to make a fair degree of precision possible. This is much more positive and delicate in results than if the tool was moved slightly toward the bevel arm. To secure the other angle, invert the tool edges. Both angles added to each other, or twice one angle of a symmetrical tool, will give the included or tool angle.

#### FINIS.

The author wishes to specially recognize the assistance of William B. Hollenbach, half-tone etcher, and H. McRoy, superintendent of the Inland-Walton Engraving Company, in the half-tone researches; to Frank W. Amstutz, in the microscopic enlargements, and to C. D. Lange, of the Advertisers Engraving Company, also M. G. Koch, in the wood engraving investigations.

The presentation of data from month to month will, at times, have seemed "dry bones" of facts whose import and applicability may not have always been manifest. Whatever the reception present-day workers accord this conscientious endeavor, it is no small satisfaction to know that, whoever follows, the basic groundwork has been covered—pegs definitely located—for some one else to take advantage of, thus definitely fixing fundamentals so that all subsequent investigators will have a common starting ground, thus conserving future efforts and thereby contributing to future development. Full efficiency finally depends on the man behind the graver. His aspirations and sturdiness of purpose are the twofold keys to a mastery of the situation.

(Concluded.)

If you want to know how people speak of you behind your back listen to the reckless manner in which they pitch into others.—*Paper Dealer.*

Written for THE INLAND PRINTER.

**MODERN PRESSWORK.**

NO. IX.—BY FRED W. GAGE.



**W**HAT may be roughly described as "jobwork," such as ordinary circulars, report blanks, blank-book headings, etc., may also be handled on the tympan we have described.

Oftener than otherwise, the edges of pages will show up a little too heavy impression, although this is not so often seen where the press is kept in good condition, the bearers carefully leveled and the cylinder properly set.

The best method of quick make-ready of such a form as this is to tear away the high edges or spots of pages where needed and use the sheet left as an overlay, attaching direct to the tympan, with allowance for three or four sheets over it.

The power of quick observation will, with practice, enable the pressman to make ready a form of this class in a very few minutes. Indeed the writer has seen many an edition of plain bookwork put through in this way with surprisingly good results, and with an average of less than an hour used for changing thirty-two plates (patent block), putting on a quick overlay and getting O. K.

In work of this class, as in other branches of presswork, the workman who trains himself to make no false motions, but to make every move count, will often outdistance his fellow workman who is always in a tremendous stew and apparently hurrying to his limit, but really is not accomplishing nearly what he might by better directed efforts.

Observation of the quiet, systematic hurry by which a "crew" of pressmen on one of the big metropolitan daily newspapers "dresses" a big rotary press and starts it whirling when a few seconds' delay would mean many dollars lost and prestige dimmed, will quickly demonstrate the necessity of making every move count.

**COMPOSITION ROLLERS.**

Doubtless not a few of the older pressmen of the present day can remember with the writer, how their apprenticeship days were enlivened by the spring and fall "roller casting." Usually a week was selected that promised a little slack time, and then the fun began.

Soaking the glue, stirring the composition, cleaning and winding twine on the stocks, cleaning up and greasing the molds, pouring the composition, and finally drawing the roller from the mold—all these were welcome if toilsome interruptions to the more hum-drum duties of the pressroom.

And those were good rollers the "boss" used to turn out—once in awhile a bit spongy or showing an oil-crack in the surface—but, on the

whole, good, serviceable rollers, admirably suited to the work.

Nowadays, however, it is rare that the pressman knows much about the rollers that he uses, except that he has read of mysterious "gatling guns" and various other facilities by which the modern rollermaker is able to cast as many rollers in one hour as were put out in a week's time under old methods and conditions.

This is but another illustration of the fact that this is an age of specialization, and while we may, from purely sentimental reasons, regret the passing of the old-time pressman who could make his own rollers, repair his machines, and at a pinch go into the composing-room and lay out and lock up his forms, it is certain that the increased effectiveness of the modern methods of work preclude any return to the older conditions.

Certain it is that the modern roller factory, with its large purchases of tested materials, its systematic handling of men and machinery, and the improved methods of mixing and melting composition and forcing it under pressure, into the great "gang" molds, there to be quickly chilled and set by, the cold water turned into the jacketing, places in the pressman's hands a roller which averages closely to perfect. So that the care necessary to keep this roller in condition is about the only concern our latter-day pressman need feel.

Without good rollers the finest overlays are but vain efforts toward the unattainable. With them, all things are possible. And as the expense of a full "dress" of rollers for a modern two-revolution press is from \$75 to \$100 it will readily be seen that the prolongation of the useful life of a roller is well worth the pressman's time.

**IMPROPER CARE.**

Doubtless the greater part of the deterioration of rollers arises through wholly natural and unavoidable causes. Even a roller which is not used at all will eventually shrink and dry up and lose its "life."

Equally certain, however, is the fact that, through wrong handling or ignorance as to proper care, a great deal of needless harm is done most rollers.

A most common error, and this even in some of the best pressrooms, is the practice of washing up rollers before quitting time at noon and night. Rollers thus left exposed to the air for a very large part of the time will certainly show the ill effects of such treatment, and this is a practice so needless, that it is to be wondered that any argument against its continuation were found necessary.

However individual opinions on these questions may vary, it is fairly well determined that after a roller has "seasoned" for a few days or weeks after casting, this seasoning process should



cease. For it is really but a drying-out process and if prolonged will eventually leave the roller hard and without "tack" or life.

It is therefore an excellent plan to cover the surface of the roller with machine oil as soon as it is sufficiently seasoned and from thenceforward keep either ink or oil on the roller all the time.

#### BEST METHOD OF CLEANING.

It will be urged that because certain inks dry very quickly, rollers must be washed up, even over the noon hour, but if the plan of washing the rollers with machine oil be adopted this will not affect the situation.

Simply distribute a quantity of oil onto the rollers just before shutting down, leave it on until after noon or the next morning, as the case may be. The mixture of ink and oil is then easily wiped off the roller by waste or rags, and the roller is ready for business.

By this method the surface of the roller is kept from the air, and the metal rollers and ink-plate are also very easily cleaned.

An oil very well adapted to this purpose as well as general lubrication is sold by the Standard Company under the name "Renown" all over the country at about 35 cents per gallon, and other companies sell similar grades at about the same rate. Only a little need be applied, and usually it can best be squirted onto the rollers while in motion, through the ordinary oil can, and quickly distributed to every portion of the inking surface.

Of course a little extra cleaning for colorwork may be done with gasoline or with very weak lye, but neither of these agents are of any help in preserving the face of the roller, although excellent for cleaning out a dirty form.

It is the almost universal practice to keep a spare set of rollers for each press. This enables the pressman to use during the winter months, rollers which would be too soft for summer use, and vice versa.

Presses on which a considerable amount of work is done in delicate colors, should have an extra set of rollers reserved for this class of work and never inked in black. It will be found that the purity of light colors will thereby be preserved when otherwise it will be almost impossible to secure or maintain the correct shade.

Usually the winter dress of rollers is cast during October, and by the middle of November is ready for use. These rollers, if carefully handled, will not only last through the winter, but will become hard enough for moderate summer use.

The regular summer roller should be cast in April or May, and can be put in use about the first of June. Naturally these rollers are cast harder than winter rollers, and usually will be found too hard for much service after the first of November.

The above is written as being applicable to such States as enjoy a climate about like that of Chicago, Detroit or Buffalo. Differing conditions will call for some alteration in this schedule.

When the rollers are received from the roller-maker, they should be immediately unboxed and examined carefully to see that they are perfect, having an eye for a possible "sprung" stock or injured face.

If without blemish, cover them (journals, face and all) with a good coating of machine oil, and put them away in the spare roller-closet, preferably a cool, dark, clean room. When you have occasion to put a roller out of service for awhile, treat it in the same way after a careful cleaning.

#### INCORRECT SETTING.

Easily next in destructiveness to excessive exposure of the surface of the roller to the air, comes wrong setting. As has been previously stated, there should be no difficulty in setting any roller just right, but unfortunately through ignorance or carelessness, many rollers are ruined and the work done with them is impaired in quality, through wrong setting.

In setting the form rollers give particular attention to keeping them in line with the distributors, as well as touching lightly the form and ink-plate. Never change rollers from one position to another without testing their "set," for otherwise many troubles may visit you.

See that angle rollers or distributors are set for just sufficient contact to insure their turning well, but not too lightly. Angle rollers must turn easily in their bearings, but should they run too lightly and "spin" out of position endwise, a heavier oil or axle-grease used on their bearings will obviate this.

New rollers are easily flattened by being left too long in contact with distributor or ink-plate, and the pressman will do well to release them from contact except when in actual running use.

On the latest style presses, the angle rollers are directly driven by geared distributors, but on older presses they are rotated wholly by the motion of the ink-plate. From being set a little low, as well as from other causes, the ends of these rollers are often roughened and torn by striking the edge of the ink-plate.

A device quite often in use on such presses consists of two flat pieces of wood extending a little beyond the ink plate, and so attached that their faces (which may to good advantage be leather-covered) will slide under the stocks of the rollers, just outside the composition, and thus commence the rotation of the roller before the composition actually touches the ink-plate.

Mechanical cutting of the face of form rollers is another fruitful source of trouble. Try to avoid

this if possible — sometimes by planning to run exposed rules in the form the other way of the bed, or else by setting the rollers extra light and protecting the ends with cross-rules.

Finally, don't try to do good work without good rollers. When they have outlived their usefulness send them to the rollermaker.

#### ELECTRICITY.

Perhaps no single element has ever caused more trouble in the pressroom than electricity. Its manifestations are too familiar to the pressman to need recapitulation here, although the varieties of mischief which it is capable of vastly outnumber the celebrated fifty-seven.

And doubtless more than twice that number of remedies have been suggested and tried out by the sadly harassed pressmen of the country in the past few years.

While it is true that our greatest scientists are able to define electricity only as a certain form or manifestation of force, there is really nothing so very mysterious in its appearance in the pressroom.

Doubtless every one has noted that it practically disappears during warm weather, so without going deeply into the mysteries of the production of electricity in the pressroom, we easily infer that if we could maintain a constant summer in our stockrooms and pressrooms we would have very little trouble with this ordinarily vexatious force.

And as a matter of fact, this is really the case. If stock to be printed is kept for several days in a warm room, and further if the air of the pressroom be kept as warm and moist as it usually is in summer, very little annoyance will be noted.

This latter condition is usually rather difficult to attain, for most pressrooms are steam-heated and the air is consequently baked very dry. But here is also at hand a solution of the problem, for one or two of the supply pipes may be tapped and at comparatively slight expense, steam diffusers may be installed which will keep the air as moist as desired.

A form of this apparatus which the writer has seen successfully put in use in several pressrooms consists of a piece of ordinary one-inch pipe with a row of one-sixteenth inch holes about three inches apart its entire length. One end of this pipe is capped or plugged, the other end connected to the source of steam supply with an ordinary globe valve for regulation. To prevent the water condensation from causing mischief it is well to have a small semicircular hood over the steam holes, and a larger one below to carry away the water.

By the use of this air saturator the excessive dryness is very effectively overcome and this without affecting other conditions. It might be thought

that saturating the air in this way would injure the register in colorwork, but as a matter of fact it is oftener just the other way. For usually the printed sheets are prone to shrink a little when exposed to the heated dry air of the pressroom, and unless the steam saturation is excessive no trouble need be feared on this score.

Many experimenters have found partial relief from the annoyance of electricity in the printed sheets, by various methods of wiring which allow the mischief-making current to escape into other mediums.

It has also been noted that passing the sheet over a row of gas jets (usually just in front of the cylinder) after printing, greatly lessens the trouble. But this device is at best an element of danger, and the writer can not recommend its installation.

What is claimed to be an absolute neutralizer of electricity on the press, in the shape of quite an elaborate apparatus, is now on the market and well spoken of by those who have tried it. As it is a patented device, and quite expensive, its use can hardly be expected to extend very generally to the smaller pressrooms.

Various liquids are also offered the pressman, for use on his tympan, and unquestionably they are of considerable value under some conditions. Even the frequent use of ordinary machine oil on the draw-sheet will be found of great help.

As a general summing up of conditions unfavorable to electrical troubles note the following:

Keep the stock warm for some time previous to printing. Keep the pressroom warm and its air reasonably moist.

Avoid excessive printing impression, let the "squeeze" be as light as will secure good results.

Keep the tympan well oiled or treated with neutralizing compounds.

Remove printed sheets from the press frequently.

Don't fume or swear.

#### THE PRESSMAN.

With all the care in selection and operation of presses that can be exercised, no factor is so important and so full of possible advantage or handicap as the personnel of the pressroom organization.

Fast-running machines and the latest labor-saving appliances avail nothing if inefficiently manned and handled, but an indifferently equipped pressroom can become a wonder as to quality and quantity of output, if the right sort of men are in charge.

And because it is the wish of every conscientious pressman to do his part in the preservation of conditions that make for the dignity, permanence and congeniality of his position, a few words toward this end may not be amiss in this work.

Apart from general ability perhaps no other one thing is so essential to the success of the pressman as a cheerful, willing disposition. By this is not meant a spirit of ill-timed levity or flippancy, but that true optimism which is the real basis of cheerfulness, and enables its possessor to look trouble in the eye and achieve success in spite of it.

While such a disposition as this is perhaps temperamental, yet there are few who can not acquire it to some degree.

Certainly the pressman who becomes known as a "grouch" will find few roses sprinkled in his path, but on the contrary the difficulties inseparable from presswork will be multiplied.

The pressman who wishes to deserve the good opinion of his fellow-workmen, and so have the least possible friction in dealing with them, will remember that old-fashioned courtesy and a simple observance of the golden rule will work wonders.

A wholesome respect for those in authority will characterize such a man, but this need not degenerate into that painful servility which too often indicates a loss of real self-respect.

Toward his equals he will conduct himself not too distantly nor yet with that degree of familiarity which breeds contempt.

In his attitude toward, and treatment of, his assistants or feeders, the pressman will quickly proclaim his true character. If he be a real man he will be tolerant and charitable, although not lacking in firmness, and will show a willingness to impart instruction, without which the rising generation would blunder along in darkness.

He will not be a bully nor try to impress his associates with the greatness of his personal attainments nor the profundity of his wisdom. These things will become known in good time, and without being shouted from the housetops.

In your relation to the "house" which employs you, remember that loyalty counts for a great deal, and not only in the way you handle the work but in your general attitude. If you will remember that the interests of the "house" are your interests, and that its prosperity is reflected in your advancement, you will have solved the greatest of all "labor problems."

Not that greedy and unprincipled employers do not exist — shun them and "tie up" with the right sort; for without doubt the great majority of employers wish to give their men a "square deal" and expect to receive it in return.

One of the most important things the pressman (or any workman, in fact) should remember, is that he is selling his time, or a certain well-defined portion of it, to his employer, and failure to deliver the goods is a well-founded reason for dissatisfaction.

This is peculiarly true of the pressman, for not only is his direct wage a very considerable item,

but he has in his care machines representing a heavy investment of capital, which can return an interest on that investment only by being operated. And further, other departments of the business may be dependent on the output of these machines in order to operate at all.

It should, therefore, be the aim of every pressman to give his work that direct, active thought which is necessary to its successful prosecution. Do not dawdle over your work, nor yet slight it in an attempt to acquire a reputation for speed. The old fable of the hare and the tortoise has in it a lesson for every one, and particularly for the pressman. There is no sensible employer who does not prefer the man of the somewhat slower but more certain movement, to his quicker motioned but less accurate and reliable fellow-workman.

And above all things else let the pressman be truthful, and square-toed in his honesty. Dark tales of days gone by have at least made it seem probable that pressmen and those selling ink and other supplies often connived at practices which were not designed to benefit the employer's pocket-book. Grafting is no less an evil in the pressroom than in politics, and it smirches every one concerned in it.

Finally let the pressman remember that the good old-fashioned virtues of sobriety, industry and patience are not out of place in the pressroom. Coupled with these let him be always a student, willing to learn, a reader of the publications devoted to his trade (and no other tradesman has such beautiful and helpful publications as the printer), a man whose opinion is respected because it is backed by good judgment, and he need never have an anxious thought as to the permanency of his present position or his ability to secure another.

#### THE FEEDER.

Notwithstanding the very general and increasing use of feeding machines and the perfection of rotary presses, particularly in the larger pressrooms, it is certain that for many years hand-fed presses will greatly outnumber all others. And as the pressmen of the next decade will be largely recruited from the ranks of the feeders of this period, there seems ample reason for the inclusion in this work of a few observations which may be helpful to a class often rather looked down on or neglected.

For it is a regrettable fact that the necessity for mechanical feeders has become more and more marked because of inability to secure suitable boys or young men to train for this work. One of the strongest arguments advanced by its manufacturers is that the machine will not "soldier" nor quarrel with its mates, and barring accident will keep the press moving up to its full capacity.



Hence it behooves the feeder who is honestly trying to give satisfaction to his employer to have these points in mind, and to perchance avert or delay (in respect to his own press at least) replacement by a machine.

Apart from the general qualifications of honesty, truthfulness and industry, which we all recognize as essential to success, there are various especially desirable attainments which the feeder should strive for.

The work of the feeder requires a fair degree of strength, a true eye and steady nerves. It is at best a trying vocation, hence the necessity for a more than usual degree of care of the body. Poor health is all too often the result of deliberate violation of known laws, and the feeder who thinks that even mild dissipation will not sooner or later affect his efficiency is certain to find out his error.

Going out "with the boys" or (some) girls, and staying late at night, will not give any one a clear brain nor steady eye the next day. Wholesome, decent recreation and amusement are always to be had for the seeking, and nowadays every city of any size affords evening schools, with instruction in a great variety of subjects. Far better put your spare time into study than the pursuit of questionable pleasures.

If the pressroom you are in has definite working rules, it is not merely good policy but good sense to observe them. Very few employees realize how much quiet watchfulness is constantly bringing to their employer the details of their efficiency or lack of it.

Promptness is a virtue that modern time-recording clocks have inculcated into many an unwilling laggard, but above all else, bring to your work a spirit of willingness and a determination to make every minute of the time count.

If it be a part of your duties to oil up the press, see that you do it neatly and thoroughly. It is not enough to aim the nozzle of the can at an oil-hole and give it a squirt. Much oil is wasted through "flooding," and the general results are far from pleasing. Be particularly careful that the oil-holes are not stopped up. Carry with you while oiling up an old crochet hook, a piece of stiff wire or similar device with which to probe all doubtful holes and remove any accumulated gum.

In oiling your press, have an orderly plan of procedure and in this way you will not be so likely to skip important points. An excellent plan to follow is to begin at the cylinder, then go to the rollers, the bed and the general driving mechanism; or, as preferred by some, to oil all of one side of the press first, then the other, and lastly all mechanisms between the frames.

In cleaning rollers, take especial pains that they are handled carefully and not dropped on the floor. In addition to cleaning the composition, see

that the journals are wiped well before putting rollers back into the press, as dust from the floor has in it more or less grit. Further, be very sure that each roller goes back into the place it was taken from, for otherwise the adjustment will probably have to be done over again.

In helping the pressman during make-ready, the feeder will either learn the greater part of the pressman's trade, or else demonstrate that he will never make a pressman of himself. Too often feeders imagine that they are particularly clever in evading some of the work which is rightfully theirs, little realizing how they are thus standing in their own light.

If you are working with the right sort of a pressman, you will be afforded ample opportunities to acquire the so-called "secrets" of the trade, and a little quiet questioning occasionally, will bring forth abundant fruit.

There is no reason why an observant and painstaking feeder can not pretty thoroughly master the science of make-ready by simply working with a pressman of a wide range of experience who knows his business.

In patching up a marked-out sheet, the feeder must follow the markings. Be careful in the use of paste, spreading it very thin and evenly. In putting an overlay on the cylinder, match it on carefully, and be certain it is on the correct section of the form.

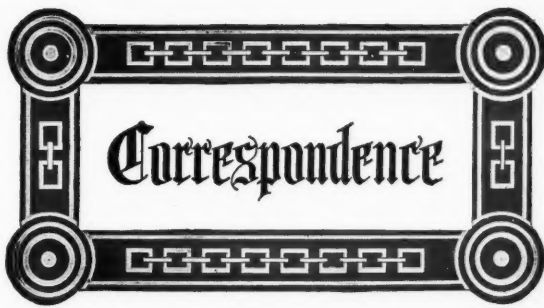
During the run, remember that the productivity and profitableness of the press are largely dependent on the steadiness with which it is kept in operation. Don't use the impression trip any more than is absolutely necessary — some employers think they would be money ahead if trips had never been invented.

If misfed sheets get into the finished product, your employer's severest critic is certain to see them, hence the necessity for careful feeding and the elimination of all wrongly printed or otherwise defective sheets.

A careful feeder will keep close watch of the press counter as he nears the end of his run, and not exceed the correct number of sheets to be printed.

In general, the feeder will see a thousand little things in which he may improve and increase his value to his employer, or he may see only the things he is "paid for" and so put himself on the list which is first consulted when a temporary lessening of work calls for the laying off of a few hands.

So to the feeder reading these lines, let this come as a personal message: Do your best every day, feeling sure that your reward will come, not only in the increased self-respect which follows an honest task honestly done, but in the substantial advancement which will surely be yours.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

#### THE NEW COVER IDEA.

To the Editor: NEW YORK, June 12, 1908.

Your cover for June is *fine* indeed. However, you have added fineness by the article on page 361, by Virginia Fish, relating to the illustration. This is an idea for magazine publishers. It is far superior to *McClure's* for a magazine cover — that is, an illustration such as you utilized, together with an article relating thereto, will set the reader's brain at work.

Besides, we have something worth preserving — a beautiful and expressive illustration, and a comprehensive article on how this bookmaking all came about. *It is great.*  
H. E. PARKER.

#### THE NICKING OF TYPE.

To the Editor: PHILADELPHIA, PA., March 31, 1908.

To the writer's way of thinking, one of the unfortunate things done in recent years in the making of type, is giving one style of nicks to the same sizes of types of different series, i. e., the six-point faces nicked the same, eight-point the same, and so on. This is a plan adopted by one of the leading foundries.

Of course, with job fonts where there is considerable difference in the faces, no particular trouble is experienced; but where a plant has several roman faces of the same size, say six-point old style, if the caps, small caps, lower-case or figures do not get mixed it will be strange.

In the writer's plant there are two series of old-style roman. They were made by the same foundry, and the nicking of the same sizes is identical. It is an easy matter to keep the caps and lower-case from getting mixed, but the small caps of the two series can hardly be distinguished from each other, even when a press proof is taken. Yet there is enough difference so that a line looks ragged. Is it any wonder, then, that these letters get mixed in the cases?

And what is gained by nicking them the same? Better would it be to make them as different as possible.

EDWIN B. DEWEY.

#### DESIRES TRUTH ABOUT EIGHT-HOUR STRIKE.

To the Editor: GRAND RAPIDS, MICH., June 10, 1908.

I have been looking through your columns for the last few months for an answer to the question of your correspondent who signed himself "Truth" in the November issue. It is a question we are all interested in. "Truth" wanted to know who is being hoodwinked in this eight-hour game.

Mr. De Vinne says that this question could have been settled if the typographical union had been willing to enter

into negotiations on the problem, and the union membership has been informed by its officials that its (the union's) officials did make overtures to the Typothetae looking toward the peaceful settlement of the question, and that the answer was given that "we can not consider the question," and we all know that advertisements appeared in different papers asking for printers before any demand was made.

If the statement of Mr. De Vinne, who is one of the leading lights of printerdom in the country, and the statements of the union officials were not at such variance with each other, I would not ask these questions, but I am anxious to know whether I, as a member of the union, have been deceived by the officials of the union, or whether the "other fellow" is telling a deliberate lie to gain public sentiment or for any other reason. I do not approve of these "black-hand" methods, but would prefer some one would come out and tell us the truth and let the blame fall where it will.

J. L. ADAMS.

#### PRACTICAL MEN NOT PROMOTED.

To the Editor: CHICAGO, ILL., May 24, 1908.

The article of Mr. Frederick Turner, the well-known writer on trade topics, reprinted on page 907 of the March issue, is to me misleading and unfair, in so far as it pertains to "practical men wanted," as an unbiased inquiry will show: First, that it is almost impossible for any workman in the printing trades, except a compositor, to rise above a department foremanship; second, that the great majority of superintendents are printers, who have had a little counting-room experience and who only have a slight knowledge of the technic of the printing art and the conditions necessary to the production of business-getting literature; third, that not one firm in ten will put a practical man at the head of its plant if it can possibly train an office man for the place; fourth, that the truth of the above is established by the fact that in Chicago you can count on one hand all the superintendents who are either pressmen, bookbinders, engravers or electrotypers, while hundreds of printers, salesmen and office men are holding such positions.

That the conditions which prevail in Chicago also prevail in every printing center in the central part of the United States. This to me is personal knowledge, and can be proved by any one who will spend time and money trying to get a superintendency for a pressman or bookbinder, no matter how thoroughly qualified the man may be. In fact, it has been proved by a young Chicago pressman who has advertised persistently to secure something better than a pressroom foremanship. Yet this is a man of exemplary habits, absolutely sober, and has served a full apprenticeship in the composing-room, and over two years in the bindery, besides being a pressman who is capable of doing work in the best shops in the country; he also knows paper, can lay out work and carry it through to delivery; he can ascertain the cost of a piece of work, and his former employers say he has executive ability. Yet because he has never held a position where he was called superintendent he can not even get a reply to his advertisements or an interview with the "powers that be."

Now, where does the practical man "get off"? What inducement is there for a man to study and learn anything besides the branch he wishes to follow? What reward for the sacrifice of leaving a well-paid position in one branch to take a "cub's" place in another branch of the trade to qualify as a practical man, for no man is a practical man who can not go to the case, stone, press or bench and produce a piece of work.

This "practical men wanted" becomes to my ears "like unto sounding brass and tinkling cymbals" when I look around among my shopmates and see broadminded,

deep-thinking and thoroughly trained men furnishing the ability for some "four-flusher," who learned the printing business by correspondence, to get the salary and credit for their knowledge.

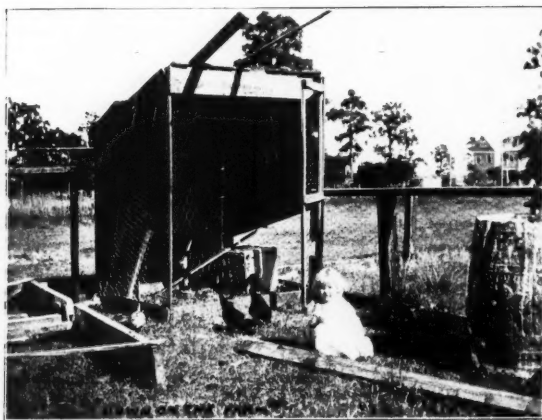
C. A. SLADE.

### JOYS OF A PRINTER-SUBURBANITE.

To the Editor:

TAMPA, FLA., May 31, 1908.

I submit the accompanying photograph of my two-year-old "girlie" with her pets (bantam chicks), believing that if you see fit to reproduce it in *THE INLAND PRINTER* it will prove of interest and awaken sentiments (and possibly envy) in the hearts of many a "print," as I have almost invariably noticed it is the printer's ambition to have "just a little bunch of chicks." The bantam rooster is a cross with the famous Cuban game, and, as yet, does not know



the meaning of defeat. I trust that my constructural ability as a "type-sticker" will not be judged by the coop and fence.

An argument for the eight-hour day is demonstrated in the photograph. I get home in the afternoons early enough to put in a few "licks" a la tree-planting, carpentering (in which finger-nails bear an important part in the nail-driving) and gardening. In three months' time, from a rough, weed-grown lot, I have managed to bring forth a place that one should properly feel proud of, and realize encouragement for "settling down" and striving for one of the greatest of blessings to us as Time nears the sunset in our careers — home.

CHARLES BARDIN.

### NEWSPAPER CHARACTER.

The mere fact that the newspaper's material prosperity is dependent on its business support, which latter in its turn is influenced entirely by the extent to which the newspaper is sought by the public, illustrates most forcibly the delicate situation in which the honest journalist finds himself when he remains true to the ideals of his profession. The public is capricious. Once let a suspicion find general lodgment that a newspaper is false to its standards, its honesty questioned, its integrity impeached, its character impugned, then as well try to restore to the intimate association of her own sex a woman whose reputation is soiled as to maintain the circulation of such a journal. Moreover, it is a noteworthy fact that when a newspaper once falls into a low estate by dishonest and unworthy practices, the retribution is inexorable, the punishment pitiless. Neither subsequent virtue, atonement or sacrifice can wipe out the stain. Only in very rare instances has it been possible to revive such a property, though placed in entirely new hands, even at the expenditure of colossal sums.—*Newspaperdom.*

Written for *THE INLAND PRINTER*.

### LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



THE great Franco-British Exhibition in London is now open and, although at time of writing it is not quite finished, it is the biggest thing in the way of exhibitions that has ever been seen in this country, and by far the most magnificent in the design of its various courts and buildings. The opening took place amidst a scene like chaos, and was quite a fiasco. Very few exhibits were in position and none of the buildings were in a finished state, some indeed scarcely begun; but work has proceeded rapidly since then, and Americans who visit London this summer will find the show an enjoyable one. A considerable number of British and French printers are showing specimens of their work, and papermakers, process engravers, publishers, and other branches of the trade are making attractive exhibits. Printing machinery is not so much in evidence, but there is an installation of plant in the form of a model printing-office, where the daily program of the exhibition is worked off. Bemrose & Sons, the official printers to the show, have here one of Dawson's double-crown "Summit" fine-art machines, an improved double-crown Wharfedale, and a demy folio "Falcon" safety platen press, two quad-demy double parallel Salmon's "Victory" folding machines, a forty-two inch and a thirty-eight inch latest improved "Victory" self-clamp cutting machine, fitted with improved methods of changing the cutting-wood and knives; and three "Perfection" wire-stitching machines. The printing machines and folding machines (four in all) are fitted with automatic sheet-feeders made by Collis & Son, of London. The installation is a small one for such a big exhibition, but all the machines are the most up-to-date in their class. There is one exhibit though that will be attractive to printers, that is the beautiful building of classic design, with the words "The Daily Mail" upon it. This building with its golden dome is likely to be one of the main features of the exhibition. In itself the *Daily Mail* provides one of the most interesting and instructive exhibits, that is intended to show the general public how a modern daily paper is produced. Within the building there is a fine Octuple press, built by R. Hoe & Co., of London and New York. From four double-width reels, it is capable of printing a sixteen-page *Daily Mail* at a speed of fifty thousand an hour, all inset, cut, folded and counted, from two deliveries; two hundred thousand an hour four-page and one hundred thousand an hour of a six or eight page paper from four deliveries. Further, any number of pages from ten, twelve, fourteen to sixteen may be run at the speed of fifty thousand; while a twenty-four page paper can be turned out finished at twenty-five thousand an hour. There are sixteen sets of late news devices which enable the news to be printed in any column of any page; an excellent oil off-set arrangement is provided to clean the cylinders. The inking arrangements have been increased over those of the ordinary rotary machine, four rollers taking the place of two for each set of plates. There are also devices by means of which certain portions may be printed in colors when wanted. The construction of the press is such that it can, if desired, be provided with a further deck. The dimensions of the press are: Height, fifteen feet; length, forty feet; while it has in its construction used up eight thousand separate pieces. The Kohler system of electrical press control, under which the pressman and his assistants may instantly stop one or more machines from a dozen points of the machine by merely pushing a button for decrease or increase speed has been adopted. A Deisel oil engine has been installed to drive the plant and dynamo.



and to complete the installation of the office four Linotypes have been put in, together with an "Autoplate" for casting the curved news-plates, the latter being the first machine of its class to be shown in public in this country. A notable feature of this exhibit is that almost the whole plant is of American origin.

In Edinburgh there is the Scottish National Exhibition, which is the largest ever held in Scotland, although paper and print are but feebly represented. A forty-two inch guillotine by Messrs. Greig & Son is shown and also the "Typograph," which claims an output of six thousand to twelve thousand corrected ens per hour, and casts slugs from four to twenty-seven ens long. This machine is new to Britain, although it has for years been a favorite on the Continent. A "Conqueror" platen machine of German make is also on view and a "Summit" quad-crown Wharfedale, also a Wharfedale demy folio by William Dawson & Son, Otley. McLagan & Cumming, chromo-lithographers and printers, of Edinburgh, are the only firm with machinery in operation so far as paper and print are concerned, and show the various processes in lithography, three-color work and typography. George Waterston & Sons make a specialty of their already favored "Warriston" loose-leaf ledgers, and Duncan Campbell & Son, of Glasgow, have a good display of their Twinlock perpetual ledgers. This is about all that concerns the allied trades, but a visit to the show at Edinburgh will be of great interest otherwise, as there is a splendid collection of historical weapons and ornaments relating to the past history of the country.

THE London Society of Compositors has had a busy time balloting upon important questions, which were the result of a special inquiry into the unemployment of members trouble, and as a result the men have decided to ask the London section of the Printing Trades' Federation to take up the question of the forty-eight hour week if the Federation as a national whole does not quickly move in the matter; and if the London section refuses to act, then the compositors have decided, by vote, that their own society shall take steps for a forty-eight hour week. The men have also decided to limit the hours for night workers to eleven per night for case hands, with a maximum of sixty hours per week, and to ten hours per night for composing-machine operators, with a maximum of fifty-six hours per week, the number of nights in each case to be limited to five per week. New overtime demands have also been ratified, which, if insisted upon, will mean that the employers must pay 12 cents per hour extra for the first three hours instead of 7 cents, and 18 cents per hour extra for the remaining five hours. In future also, individual applications for membership, especially by middle-aged men, will be dealt with very carefully, and employers are to be notified that such applications from strangers will not be favorably entertained while the society has a large number of unemployed members on its books. What the employers will say to all this is not, as yet, known.

THE select committee of the House of Commons that sat recently to examine and report on the cost and method of reporting the debates and proceedings in Parliament suggested several changes, and as a result the Government now proposes to employ reporters of its own, ten in number, and to report all speeches in full, supplying the reports to members on the following afternoon. The reporters are to be paid \$42 a week and there is to be a chief of the staff with \$2,500 a year, the arrangements to be under the charge of the Speaker, working through the sessional committee. Mr. C. W. Bowerman (Labor member for Deptford, and late Secretary of the London Society of Compositors) suggested that the Government should set up its own printing-office. General satisfaction is expressed at the proposal to make the official reporters the direct

servants of the House, and it is suggested that the staff should be engaged all the year round, and not merely during the session. Mr. Bowerman mentioned that on one occasion some years ago, under a previous contractor for the official debates, some delay occurred in the payment of the reporters' salaries, and they refused to give up their "copy" of members' speeches until the money was forthcoming.

THE action of the Brothers Murray, the well-known publishers, against the *Times* for damages for libel on account of a letter that appeared in that newspaper, occupied a considerable time in the hearing, the trial of the action extending over several days. The trouble arose out of a letter signed "Artifex" which appeared in the *Times* referring to the price at which Messrs. Murray were publishing the "Letters of Queen Victoria." The three volumes were issued to the public at \$15, and "Artifex" declared that the cost of producing the three volumes would not be more than \$2.25. The writer added that Mr. John Murray had "exploited the great personality of Queen Victoria for his own ends, and coined the national interest in her doings for his own enrichment into thirty-two pieces of silver, to be precise." The defendants denied that the words complained of were libelous, and pleaded that they were fair comment on a matter of public interest, but the jury took a different view of the matter and returned a verdict for the Messrs. Murray with damages to the amount of over \$40,000, which is a considerable sum of money even for the *Thunderer* to pay.

ONE of the Otley Engineering firms, the Bremner Printing Machine Company, has just introduced two new machines for the use of printers and stationers. One of the appliances is a power index cutting machine that will cut indexes on books, from 2½ inches by 4 inches, up to a book of any width by 21 inches, and making almost any variation in the steps that can be desired. The smallest step that can be made is three-sixteenths of an inch, and this may be varied upward by hundredths of an inch to any desired size. The average time for doing an ordinary book with twenty-four steps in the index is thirty-five seconds. The indexes are clean cut and straight. The other appliance is a card-index cutting machine for making the tab-cards that are now so generally used for commercial indexing and other departments of office work, and any width of tab in any position on the card can be cut; only one pair of knives is required. Both machines are well built and are a great advance on existing methods. It might pay some enterprising firm to secure an agency for the United States.

THE organ of the British employing printers, which rejoiced in the title of the *Master Printer*, is now defunct, the Federation of Master Printers having failed to support it, and having reverted to the publication of their monthly circular, which was the official organ for many years previous to the institution of the *Master Printer*. This circular is of course for private circulation only among employing printers who are members of the federation, while the late official organ could be had by any one who subscribed to it.

A BILL that is disturbing the minds of the retail stationer, the small printer, and the dealer in general sundries is Sir Charles Dilke's Shops Bill, for amending the Shops Hours Act, which has passed its second reading in the House of Commons by a majority of 145. The bill proposes to make it compulsory on local authorities to make closing orders for their areas. It determines the latest closing hours for each day, which may be fixed by the local authority, leaving the local authority free to distribute the particular closing hours over the different days of the week. The hours of opening are limited to sixty per week, includ-

ing meal times. A great feature of the bill is that it applies to all shops throughout the country, from the great stores down to the tiny establishment of the old woman who sells sweets in a country village; and while the employer looks askance at it, it is welcomed by the overwrought employee.

THE printers and publishers of pictorial post-cards have been much troubled by cutting of prices among themselves, as well as by the retailers selling too cheaply, owing to their being able to procure too easy terms of purchase. To endeavor to remedy this condition of affairs, a meeting of the leading post-card publishers was held at Blackpool, the other day, when the Post Card Printers' and Publishers' Protective Association was formed. Its objects are to defend the interests of post-card traders generally, with special reference to establishing minimum selling rates, and the obtaining of some protection against the frivolous prosecutions of perfectly innocent and harmless cards which are becoming common. Mr. Bamforth of Holmfirth, a gentleman who is well known in the United States as a post-card publisher, was nominated as first president of the Association and it was decided to write the president of the board of trade to request that the copyrighting of a design should be a guarantee that such card should be immune from prosecution. It was further decided that every individual publisher be urged to send a letter to each of his local members of Parliament, pointing out the difficulties and injustice under which this important and revenue-making trade is placed, and requesting them, by questions in the House of Commons, correspondence with the board of trade, or any other way, to endeavor to obtain from the trade some regulation that shall remove the present unrest. Over half the members of the trade have already signified approval of the objects of the association.

AN awkward incident which has caused quite an excitement among British journalists was the imprisonment of a number of press representatives at the recent parliamentary election at Wolverhampton. These men were in attendance in the town hall during the counting of the votes, and when the result was made known they found that the mayor of the town had placed policemen at every outlet to prevent their egress. Naturally several struggles followed and some of the journalists were severely mauled by the officers. This, however, was not the worst of the business, for by the time the press men were released the result of the election was known all over the town and district, and consequently the various papers represented lost their sale, while the news was late in reaching other parts of the country. The Institute of Journalists has taken the matter up, and so has the National Union of Journalists; the latter body has passed the following resolution: "That this meeting of the Wolverhampton branch of the National Union of Journalists hereby enters its unanimous and emphatic protest against the action of the authorities of Wolverhampton in illegally imprisoning and forcibly detaining the party of journalists who were in professional attendance at the town hall in connection with the polling at the East Wolverhampton by-election. This meeting condemns the action of the authorities as unnecessary and unwarrantable, and as an improper and unconstitutional interference with the rights and liberties not only of the press, but of the subject. That this meeting further desires to inform the mayor and town clerk that, in the opinion of the members of the branch, the apologies published in the press are entirely inadequate, and fail altogether to justify or excuse the official action taken on the occasion. This meeting therefore calls for an undertaking that, in future, accredited representatives of the press shall have full liberty to leave and reënter the building as often as may be necessary for the purpose of transacting their business. The members further express their regret that the custom

of giving the official figures to the press prior to their announcement to the public was not followed on this occasion." Several actions for assault are also threatened against the police officers.

TO ENCOURAGE friendly relations between employer and employed, and to mark the jubilee year of an English provincial newspaper, the *Dewsbury Reporter*, the proprietors of that paper have inaugurated a profit-sharing scheme by which the workers will be entitled to a share of the profits. It is proposed to pay each of the employees a bonus on wages this year, and in future each employee who serves for twelve months will receive a bonus in the shape of a percentage on his wages equal to the excess of dividend paid over four per cent. Thus if the dividend declared is six per cent, the employee receives a bonus of two per cent on his wages. The Reporter Company declared a dividend this year of six per cent.

#### GROWTH OF MAGAZINE ADS.

Charles Dickens conducted a little weekly magazine entitled *Household Words* over half a century ago. The subscription price was \$3 a year, but Charles would club it with any other magazine in the world for \$2.50. He charged \$60 a year for a whole page of advertising, the page being 5 by 8 inches, or a little smaller than the *Independent*. *Household Words* had a big circulation — as circulations went in those days — but imagine publishing fifty-two pages of advertising for \$60!

Magazine advertising as a feature is only about thirty-five years old in America. The old *Scribner's* (now the *Century*) made the first bold start in that direction, and was laughed at. The growth has been immense. A charge of \$300 per single page per single issue is common enough to-day. Some magazines carry one hundred pages of advertising a year, from which an income of from \$400,000 to \$450,000 is derived, most of the advertisements being small and higher-priced. Wouldn't Dickens stare! — "Tip" Smith in *New York Press*.

#### TRUE WORTH.

It will be but a little while until those who knew us and those who never heard of us will pass along through the green mounds in the cemetery and read the epitaphs on our tombstones. And those who knew us will summarize our entire life into a few essences of truth born of the knowledge of how we lived and what we did to help make life brighter and better for others. They may add, casually, that we left a fortune, but they will dwell rather upon the roses we strewed along the pathway than upon what we put away in our safety boxes for heirs to squabble over. For the money we left they will speak no eulogy upon us, but for the good we did and the perfume of charitableness and gentleness we left behind, they will weave the only wreath that can give glory to the dead and joy to the living. — *Western Publisher*.

#### PROVERBS FOR PRINTERS.

A busy tongue makes a dirty proof.

Neither the blacksmith nor his second cousin should be on the printer's pay-roll.

"Let your light so shine that others," seeing your good work, may also take pattern therefrom.

The slovenly workman is always in evidence. He can be traced by the careless manner in which his jobs are put together, by the litter of odds and ends — quads, leads, string, cardboard — which always distinguish his stand or the last place he worked.

Killing time may be a fine art — but it does not require a great quantity of brains. — "Brid," in *Practical Printer*.

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*Freeport  
Old Home  
Celebration*



*Commencing  
Aug. 20, 1908*

FIGURE 1.



HE citizens of Freeport have planned a home-coming of all the former residents of this city, commencing Thursday, August 20, 1908, and continuing for one week.

The value of an appointed home-coming week is that you will meet all of the former residents of Freeport with whom you were acquainted in "ye olden time," who will come for the same purpose—to meet, to greet, to talk, to laugh, and to tell reminiscences.

There will be reunions of old school-mates, old volunteer firemen, members of fraternal orders, veteran soldiers of the war of the rebellion, Spanish war veterans, old pioneers, old-time mechanics and shop men, and other gatherings of a social nature.

Arrange your business matters at once so that you can take your annual vacation on the week of August 20. If you miss it, you will miss it.

Please answer this letter immediately and give us your correct postoffice address so that other information can be sent to you.

The people of Freeport will extend the glad hand and will give you a most cordial and hospitable welcome.

***Freeport Commercial Association***  
SIXTH FLOOR TRUDE BUILDING, FREEPORT, IND.

FIGURE 2.



# HOTEL MORRISON IN THE ADIRONDACKS

BEING A BRIEF DESCRIPTION OF THE LOCATION AND SURROUNDINGS OF THIS POPULAR MOUNTAIN RESORT, TOGETHER WITH SOME INFORMATION IN REGARD TO THE DELIGHTS AND PLEASURES WHICH THE TOURIST CAN FIND HERE EXCLUSIVELY



JOHN M. HARTFORD, Manager  
MORRISON, NEW YORK

FIGURE 3.



MANHATTAN COCKTAIL

BLUEPOINTS

CELERY

RADISHES

CLEAR GREEN TURTLE, EN TASSE

SALTED ALMONDS

VEAL SWEETBREADS, SAUTE

FRENCH PEAS

PUNCH CHARTREUSE

ROAST QUAIL, SUR CANAPE

LETTUCE SALAD

RICHELIEU ICE CREAM

PETIT FOURS

COFFEE

FIGURE 4.

**T**HE cave bath is an experience difficult to describe, by reason of the want of any familiar comparisons.

Just imagine some little grotto in the mountains, and, as you enter, instead of feeling the chill, damp air of such a retreat; and seeing by the dim light of a lantern the armory of stalactites glittering from the roof, you perceive the sudden warmth of a Turkish bath. Vapors laden with many precious healing elements heated up to a high temperature, float round from the electric lights that hang from the roof; streams of hot water course along the sides in natural channels, and around lie benches of marble that invite a luxurious stretch while the perspiration flows. Near by are shower baths, where, if you weary of the heat, you may refresh yourself with an exhilarating spray, and as an annex to this wonderful cave is a beautiful bath house containing luxuriously furnished apartments. There are dressing rooms, with dainty little cots, where you may rest after the fatigue of the bath. There is a magnificent lounging room, equipped with a number of easy chairs, where you may, during the cooling process, enjoy a quiet read, or watch the fish playing in the fountain of limpid water that sparkles beneath the glow of electric light. Besides, there are a number of attendants to minister to every want, and the service of experienced masseurs and masseuses may be obtained by appointment. Thus you may infer that the cave is not merely a place where the various ills of gout, rheumatism, or nervous disorders may be treated, but it is also a haven where the tired polo player or huntsman may be refreshed after the labors of the field or the chase. Ten minutes in the cave, a good cold shower played by the attendant for a few minutes, followed by a rest of half an hour or three-quarters, would develop an athletic spirit in the laziest. It is not, however, in the equipment of the cave that the art of man has done most. Social life at the hotel is such as will suit the most reserved recluse and the most enthusiastic mixer.

But the pleasure derived from the hotel and the springs does not exhaust the charms of a vacation at Glenwood.

**Superb  
Bathing  
Facilities**

**Cave Baths  
a Novel  
Sensation**

FIGURE 5.





Especially Equipped for the Production of Highest Grade Commercial and Society Work and General Printing

## Milleson Brothers Company

PRINTERS :: BINDERS :: ENGRAVERS :: ELECTROTYPERS  
OFFICE AND PLANT IN POSTOFFICE BUILDING. PHONE EAST 2298

Milleson Brothers Company, Printers, Binders, En-  
gravers, Electrotypers & Office and Plant in Postoffice  
Building & Telephone East 2298 & Morris, Indiana

## *Milleson Brothers Company*

Printers, Binders, Engravers, Electrotypers

Office and Plant in the Postoffice Building.

Telephone East 2298

Especially Equipped  
for the Production of  
the Highest Grade of  
Commercial and So-  
ciety Work, Books,  
Posters, Law Briefs  
and General Printing

Morris, Indiana,

FIGURE 6.

ESPECIALLY EQUIPPED FOR THE PRODUCTION OF THE VERY HIGHEST GRADE COMMERCIAL WORK

**MILLESON BROTHERS COMPANY**  
PRINTERS :: BINDERS :: ENGRAVERS :: ELECTROTYPERS  
OFFICE AND PLANT IN THE POSTOFFICE BUILDING. :: TELEPHONE EAST 2298



**Milleson Brothers Company**

*Printers :: Binders :: Engravers :: Electrotypers*

Office and Plant in the Postoffice Building. Telephone East 2298



Especially Equipped for the Production of the Very Highest Grade Commercial and Society Work, Books, Posters, Law Briefs and General Printing

**Milleson Brothers  
Company** & & &

Printers, Binders, Engravers,  
Electrotypers & Office  
and Plant in the Postoffice  
Building & Phone East 2298

Morris, Indiana,

FIGURE 7.

# Specimens from The Inland Printer Technical School & Other Sources



THE foregoing pages are mainly the work of students in the Inland Printer Technical School. They represent the exercises carried out under conditions which are given as part of the problem, the main object being to reproduce the limitations of an average shop, and to execute certain pieces of typographical design under these limitations. The plan has also entailed the handling of matter that is seasonable, or even a little in advance of the season; this is done in the hope that the pages set by the students may be useful as suggestions to the craft in general. It is our intention to make this a feature of our insert pages—so that the subscriber to the magazine may receive each month some specimens of commercial work which may help with the copy to be found in his own shop at the time the INLAND PRINTER arrives. While the number of type-faces at the pupil's disposal is limited, he is allowed to use hand-lettering where necessary, and such adjuncts to design as may be easily acquired by taking the I. T. U. Course of Instruction in Printing.

Figure 1. A hand-lettered treatment of the initial page of an announcement for a home-coming week.

Figure 2. A suggestive text page designed to harmonize with the page shown in Figure 1.

Figure 3. Title-page for a resort booklet, showing an interesting arrangement of rules, and with an appropriate monogram decoration.

Figure 4. A menu page suggestion showing the use of a stock cut.

Figure 5. Text page of a resort booklet, the arrangement of which is thoroughly in keeping with the title page shown in Figure 3.

Figures 6 and 7. Suggestions for letter-heads, using varying amounts of copy.







Prepared for THE INLAND PRINTER.

### A CALENDARIUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE ORDER OF THE MONTHS AND DAYS ON WHICH THEY OCCURRED.\*

COMPILED BY N. J. WERNER.

#### JULY.

July 1.—First issue of the German *Journal fuer Buchdrucker-Kunst*, by Heinrich Meyer, editor, at Braunschweig, 1834. (Is still published.)....Alexander Graham Elliot, prominent paperdealer of Philadelphia, born at Williamsport, Pennsylvania, 1838....Christoph Plantin, very celebrated early printer of Antwerp, died, 1589, aged seventy-five.

July 2.—Frank C. Culley (see July 8, below), born at Lower Sandusky, Ohio, 1838.

July 3.—David MacConnell Smyth, inventor of the book-sewing machine, born at Newton Ards, Ireland, 1833.

July 4.—Patent issued by the English Government for the true art and way of making English paper for writing, printing, and for other uses, both as good and serviceable in all respects and as white as any French or Dutch paper, 1685....First type cast in Cincinnati (by Horace Wells), 1820....George U. Porter, founder of the *Journal of Commerce* of Baltimore, died in that city, 1886....Samuel Richardson, early London printer, and author of "Pamela," "Clarissa Howard," and other works, died, 1761, aged seventy-two....St. Louis Typographical Union, No. 8, organized, 1856.

July 5.—George Bruce, printer, stereotyper and type-founder, died, 1866, aged eighty-five....Heinrich Hagemann, inventor of a matrix-stamping composing machine, died at Berlin, 1890, aged fifty-two.

July 6.—John Oporinus, the most eminent of early German printers, employing six presses, died, 1568....William Allen Shepard, a noted Toronto printer and president of the United Typothetae in 1891, born at Brownville, New York, 1830....Aldo Manuzio, a noted early Italian printer, died, 1515.

July 7.—Andrew B. Stewart, well-known erector for the Whitlock Printing Press Manufacturing Company, died at Wildwood, New Jersey, 1906.

July 8.—The Reading (England) *Mercury or Weekly Entertainer*, started by W. Parks and D. Kinnier, 1723....Frank C. Culley, widely known newspaperman and many years editor of the Kenosha (Wis.) *Daily Gazette*, died in that city, 1905, aged sixty-seven.

July 9.—William Strahan, king's printer in the eighteenth century, and an intimate friend of Benjamin Franklin (born in Edinburgh, Scotland), died, 1785....Charles Merriam, of the Webster Dictionary publishing firm of G. & C. Merriam, died at Springfield, Massachusetts, 1887, aged eighty-one....Emil Julius Genzsch, second owner of the old and noted Genzsch & Heyse typefoundry of Hamburg, Germany, died in that city, 1907, aged sixty-six.

July 10.—The day celebrated in Haarlem, Dort and Amsterdam, as the anniversary of the invention of movable type....Francis Ambroise Didot, celebrated Parisian printer, died, 1804, aged seventy-five....Alois Auer, twenty-four years director of the Austrian imperial

printing-office, and who had types cut for Chinese, Arabian and many other Oriental languages, died, 1869....Eleazar Phillips, Jr., who started (about 1730) the first paper in the province of South Carolina, the *Weekly Journal*, died, 1732.

July 11.—A decree was issued by the star chamber that there should be only four typefoundries in England, 1637.

July 12.—Printing presses licensed in England, 1790....The *Missouri Gazette* (now the *St. Louis Republic*), first issued, 1808....James Tiernan, of the Woodward & Tiernan Printing Company, of St. Louis, born in that city, 1838....Charles S. Conner, famous New York type-founder, died, 1879....Charles Murray, part owner and superintendent of the Barnhart Brothers & Spindler typefoundry, of Chicago, died in that city, 1901, aged sixty.

July 13.—William Harvey, wood engraver, pupil of Thomas Bewick, born at Newcastle-on-Tyne, 1796....Samuel C. Collins, of the Collins & McLeester typefoundry, of Philadelphia, died in that city, 1883....First patent on the original Linotype issued, 1886.

July 14.—James Madison Conner, of the old Conner's Sons' typefoundry, died in New York, 1887, aged sixty-two....Samuel Revans, who printed the first newspaper in New Zealand, died at Greytown, New Zealand, 1888....Loring Coes, who enjoyed the distinction of being the oldest man in the country actively engaged in managing a large manufacturing concern (producing "micro-ground" paper-cutter knives), died at Worcester, Massachusetts, 1906, aged ninety-four....Charles J. Zingg, managing editor of *Printers' Ink*, of New York city, died 1906, aged about forty-eight....Caxton issues the "Fayts of Armes and Chivalry," 1489.

July 15.—The familiar Grover's composing-stick patented (by Oliver S. Grover), 1855.

July 16.—Thomas Fletcher, once an eminent printer and bookseller at Cambridge, England, died, 1790.

July 17.—Goldsmith F. Bailey, printer, editor, and Congressman from Massachusetts, born at Westmoreland, New Hampshire, 1823.

July 18.—Joseph Britton, for fifty years in the lithographing business in San Francisco, and one of that city's oldest citizens, died, 1890, aged seventy-six....Charles D. Rogers, former president of the noted printing-house of Rogers & Wells, Chicago, and past master of the Chicago Master Printers' Association, born in Watertown, New York, 1863, died at Farmington, Connecticut, same day, 1904....Alexander Barnett, veteran typefounder and one of the founders of the Mechanics' Typefoundry of Chicago, died in that city, 1896, aged seventy-six.

July 19.—The first stone of that unrivaled repository of books, the Bodleian Library (founded by Sir Thomas Bodley), is laid at Oxford, 1610....Isaac Adams, inventor of the Adams press and member of the Massachusetts Senate, died at Sandwich, New Hampshire, 1883....John P. Morton, head of the old publishing house of John P. Morton & Co., of Louisville, Kentucky, died, 1889, aged eighty-two....James L. Lee, of the printers' supplies house of Shniedewend & Lee, of Chicago, born in Halifax, England, 1839.

July 20.—King Henry VIII. grants a patent to the University of Cambridge to elect three printers and sellers of books residing within the university, 1534.

July 21.—Archibald Constable, said to have been by far the most eminent publisher that ever adorned the Scottish capital, publisher of the *Edinburgh Review* and the "Encyclopedia Britannica," of 1812, died, 1827.

July 23.—John Day (or Daye), of London, the most celebrated typographer of his time, and the first to have Saxon characters cut and cast (also father of twenty-six children), died at Walden, Essex, 1584.

July 24.—Henry Stephanus (or in English Stephens,

\* A few days in the year have no events listed against them, despite the compiler's diligence in hunting for such as might be used. Therefore, while representing much research, this typographical calendar is not presented as complete. Such a thing is apparently an impossibility. It is possible that the authorities for some of these dates may be at fault, in which cases, if any reader can supply the correct ones, together with the reliable authority, we will be pleased to publish them. With very old dates it may happen that the old style reckoning has been used.



in French Etienne), the first of an illustrious family of printers in Paris, died, 1520....Herman Raster, one of the oldest German journalists of America, editor of the *Illinois Staats-Zeitung*, died at Cubowa, Silesia, 1891.

July 25.—Andrew Jackson, noted dealer for forty years in old books and black letter, in Drury Lane, London, died, 1778....Bernhard Rudolph Giesecke, of the eminent typefoundry of Schelter & Giesecke, Leipsic, died, 1889.

July 26.—Corner-stone laid for its own printing-house, by the University of Oxford, 1664.

July 27.—Elihu White, celebrated New York type-founder, publisher and bookseller, born in Bolton, Connecticut, 1773.

July 28.—Shepard Kollock, first printer of a directory in New York, also postmaster and judge, died, 1839....George Arensburg, who on account of his speedy typesetting, having once set 2,046 ems of solid minion in one hour, was termed "the velocipede," died in New York city, 1886, aged thirty-seven....Samuel Sands, one of the oldest printers in the United States, and who first set up Key's "Star-Spangled Banner," died at Baltimore, 1891, aged ninety-two.

July 29.—The first press, the *Pittsburg Gazette* (later on called the *Commercial Gazette*), established west of the Alleghany Mountains, 1786....Horatio Winslow Seymour, editor of the *Chicago Herald*, born in Genoa, New York, 1854....The French press received the full benefit of free speech through laws passed this day, 1881....Stephen Smith Hoe, of R. Hoe & Co., grandson of the father of the house, died at Tarrytown, New York, 1887....John Luther Ringwalt, compiler of the "American Encyclopedia of Printing," died, 1891....An English state paper, "A Survey of the Printing Presses, with the names and numbers of Apprentices, Officers and Workmen Belonging to Every Particular Press, Taken, 1668."

July 30.—George Henry Sanborn, noted manufacturer of bookbinders' machinery, born in Concord, New Hampshire, 1830....Charles James Drummond, former secretary of the London Society of Compositors, born at Ipswich, England, 1848.

July 31.—Act passed in Congress, creating the office of Public Printer—previously termed Congressional Printer. A. M. Clapp was appointed to the office on this occasion, 1876....Frederick Driscoll, commissioner of the American Newspaper Publishers' Association and formerly director of the Associated Press, born in Boston, 1834....Herman Ihlenburg, one of America's best type-designers and punchcutters, died at Philadelphia, 1905, aged sixty-two.

#### STAND PAT.

Stick to the thing you know.

Don't forget the toil, the thought, the planning you have invested in the business you have mastered.

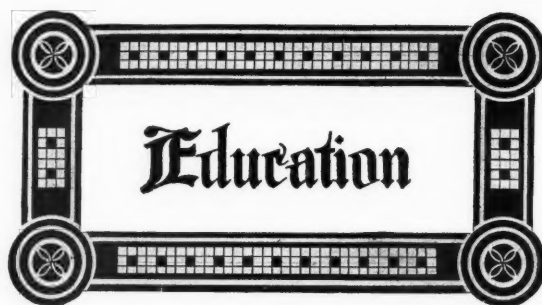
Don't lose sight of the safety—the certainty—that the work in hand affords you.

Don't let rosy visions of opportunities afar blind your eyes to surer opportunities close at hand.

Don't forsake the duties of to-day, for difficulties that may swamp you.

Stick to the thing you know!—*System.*

WHEN you feel a tendency to go "up in the air" and begin to rush somewhat purposelessly about, it will help you some to bear in mind what you well know—that the very best results that good luck will bring you while you are so distraught will hardly do your normal capabilities justice. Hold yourself down to deliberation.—*American Pressman.*



#### APPRENTICES SLOW TO TAKE I. T. U. COURSE.

The I. T. U. Course being one of the fruits of much agitation concerning apprentices, there is doubt in some minds regarding its value to journeymen. There could be no more complete answer to such a question than the letter of Mr. Albert Ward Dippy, a facsimile of which we reprint in this issue. That gentleman has earned a preëminence as a master of the craft enjoyed by few, and if the course is worth the expenditure of time and money by such a leader it can not but prove valuable to the ordinary compositor. Contrary to expectations, the new venture has not been warmly received by apprentices, as the average age of students is about twenty-seven years; there are more nearing the half-century mark than there are less than twenty years old. A recently enrolled student has passed fifty-five, and a forty-nine-year-old student with three months' experience has made good progress, ranking better than the average. There is nothing in the course which minifies its benefits to those known as "old men." This gentleman and others of about his age apparently had more difficulty in getting started than did others whose school-days were not so far behind them, but once on the highway they kept up with the procession.

The experience of the commission would indicate that it is not a question of age, but of determination and ambition. This should be a message of good cheer to many oldsters, who feel that stiffening joints are lessening their sprightliness at the keyboard or at the case. The course affords these men an opportunity to develop much latent talent, and use their heads in a manner that will go far toward overcoming or offsetting the effect of the slowness which comes with lapse of years. Speed is not the most desirable quality in job composition, while it is a prime necessity in the case of operators and other specialists. Quality counts for more in the job or ad. room than it does elsewhere in the office. Yet no subdivision of the trade offers such opportunities to save time as does jobwork. The compositor who is not compelled to experiment can accomplish more and better work than his more supple comrade who is not so sure of his ground. The course is a godsend to those who feel their grip loosening on their chosen specialty just because they are not so "young as they used to be." The passing of such men constitutes a part of the tragedy of craft life, but now there is hope for many of them. They should not despair until they have given the course a trial. To perfect one's self in a branch of his trade, is hardly "teaching an old dog new tricks." But as some one has said, the safe retort to that moth-worn suggestion is, "Don't be a dog."

The tendency of journeymen rather than apprentices to take up the course demonstrates that the more mature—the experienced, who know something of the battle of life—realize the value of the course, while the apprentice, secure in his situation, is not so quick to appreciate his true position. It is the way of youths to be careless and indifferent, and it is the duty of older heads to advise them with patience. This indifference of apprentices should

make it clear to employers and foremen that they ought to interest themselves in having apprentices take the course. It is not enough that a boy is ambitious to become a good printer — his ambition should be directed into proper channels. The course will quicken the apprentice's appreciation of his work, for, according to the maxim, "The science of education is the science of interesting," and it is the verdict of the students that the lessons interest. Several unions are devising means of encouraging apprentices to take the course; some employers frankly say that if their apprentices should improve they would demand more money or seek other jobs, therefore as employers they are not interested. Whatever may be said for that view, there is not less business acumen in the attitude of the superin-

another typefounder wrote the commission: "There is no question about the adaptability of printers; they can learn anything if they have the chance and know where to find it." This optimism and active interest by lookers-on in Venice should convince compositors that the course is worth while and serve to stimulate them to advance its interests by taking advantage of the rare opportunities it affords. The history of the trade does not show anything comparable with this movement, either as to scope or method.

## AN UNQUALIFIED ENDORSEMENT.

This student so thoroughly comprehends the aspirations of the promoters of the course that we give his letter in



IN REPLY, ADDRESS  
TYPOGRAPHICAL DESIGNING DEPT.  
ALBERT WARD DIPPY, MANAGER

# International Correspondence Schools

OF SCRANTON, PA.  
International Textbook Company  
PROPRIETORS

SCRANTON, PA.,  
June Ninth  
1908.

RECEIVED

JUN 11 8-31 AM 1908

130 SHERMAN ST.

I. T. U. Commission  
Chicago, Illinois.

Gentlemen: Enclosed remittance of five dollars (\$ 5.00)  
for second instalment on I. T. U. Course of Instruction  
in Printing.

I consider this the best money that I have ever in-  
vested in anything pertaining to literature in the  
printing line, and I know whereof I speak, as I have  
practically everything published in this country on  
the subject of printing.

Very truly yours,

*Albert Ward Dippy*

Mgr. Typographical Designing Dept.  
International Textbook Co.

tendent who will not retain in his employ an apprentice who has not sufficient interest in his work to study at home when such an excellent opportunity is offered as the I. T. U. Course presents.

## CO-OPERATION IN THE I. T. U. COURSE OF LESSONS.

The low cost of the I. T. U. Course in Printing compels the commission to utilize the machinery of typographical unions and the good offices of friends of the art preservative to do what would otherwise be accomplished through advertising and paid canvassers. If it were not for the economies so effected there would be an appreciable increase in the cost of the course. In pursuance of this policy the commission has asked typefounders and supply men and their agents to bring the course to the attention of their customers. The response to this has been generous, many volunteering to distribute printed matter and otherwise help the commission. These proffers are accompanied by comments which show interest in the movement. One firm writes to say the promised printed matter has not arrived, and suggests that it be hurried along. Referring to the demonstration of fitness made by the students,

full, and especially as Mr. Brown was the first student to authorize the use of his name:

13 PARK STREET, PITTSFIELD, MASS.

May 18, 1908.

I wish to state that you are at perfect liberty to make use of anything I say about your course in any way you desire. I am only sorry that up to the present I have not found means to more materially assist a most worthy cause. I am more in love with the course every day, and feel that it would be cheap at five times the price of tuition. It lifts one out of the every-day routine of the print-shop and places him on the road to a more laudable position. I sincerely believe that the enrollment in your school will prove the turning point in the lives of many printers who would never be more than ordinary without the stimulus of your instruction. Your criticisms show us errors in typography which we would continue in for a lifetime. I believe your course will be the means of bringing to the fore many a genius whose latent talent for design you will awaken and develop.

Thank Mr. Trezise for me for his criticism of two blotters I submitted to him. It put me on the right road. Believe me, an ardent admirer,  
J. BURTON BROWN.

## INDUSTRIAL EDUCATION A BUSINESS NECESSITY.

This question of industrial education is an economic proposition — as much a part of your business as the purchase of materials, the employment of your salesmen, your

advertising men, or your managers. Consider how much time you give to the planning of your shop buildings, the time you spend investigating equipment for your plant, and the careful study you give each machine to determine which one offered will produce the greatest output. The careful attention that American manufacturers have given these matters has been a large factor in putting them into the strong position they occupy to-day. But I ask you in all fairness, how much time, how much careful thought, how much consideration, have you given the subject of labor in your shops? Is it not a fact that you have dismissed that subject largely from your minds and placed it in the hands of superintendents and foremen? What do you know of the feeling toward you of the men in your shops? Have you investigated the conditions under which those men were educated and the limited extent of their education? Are you conversant with the actual relation existing between the foremen and the men in your employment?

Under the present system of manufacturing we are practically using up our supply of labor. We have not paid any attention at all to finding a new source of supply, nor have we given any thought to its proper training. Our very system of demanding production from the foreman who employs the men eliminates the boy; but we, as manufacturers, are not living in the present day only; we will have to carry on our businesses to-morrow, and next year, and ten years from now, and it certainly would be wise on our part to make such effort as will enable us to recruit labor from new sources of supply and give careful heed to the cultivation of such sources of supply as we now have to make it more efficient.—F. A. Geier, in *Engineering Digest*.

#### A PRINTING COURSE BY AGRICULTURISTS.

A recent pamphlet issued from the Agricultural College, and signed by the "college printer," announces the establishment next year of a "four-year course in printing" in that institution, which course specifically includes reading, 'riting and 'rithmetic, blacksmithing and machine-shop work, "handling gasoline engines and electric motors," typesetting, "job printing," "stonework," and presswork. By inference, it includes "proofreading, stock, binding, electrotyping and engraving." Certainly, a comprehensive layout, but it omits items important to the trade, namely: Making type, paper and ink. In lieu of the latter there is substituted "running a country newspaper."

It is not made clear in the pamphlet as to whom "it is apparent" that the printing craft needs education; neither does it make clear the relationship between the occupations of a farmer and a printer; nor the special qualifications or fitting environments of an up-country farmers' school to teach the art of printing, engraving and binding.

The pamphlet says further, that "the all-around printer is becoming a thing of the past. Men capable of running a country newspaper are growing scarcer every day." Presumably the Agricultural College solicits raw material from Kansas farms and promises to transform it (or them) into printers, editors and office managers in four years.

The charge that "the printing craft" is woefully deficient in education is both presumptive and impertinent.

The "crying need" is not so much for better educated workmen, but for better trained workmen, and the training must consist of more or less extended practical experience coached by expert specialists. It is true that "all-around workmen" are fewer in the printing trade and every trade than they were twenty-five years ago, because all trades have become divided into groups, and the groups subdivided into branches, under an intense pressure for greater output. Printing is divided into four principal groups: (1) Composition and imposition; (2) designing and illus-

trating; (3) presswork; (4) binding. Each group is subdivided into several distinct branches, and all are dependent on a distinct group of manufacturers for material, machinery and tools, and those manufacturers are more or less influenced by changing demands of the users of printed matter as reflected by printers and binders.

Every other craft is also divided into groups and branches, perforce of circumstances, and the "professions" are yielding to the pressure of the times for specialists. Even agriculture is likewise crystallizing into separate (but allied) specialized branches, and the all-around farmer is disappearing as well as the all-around craftsman.

There are to-day many excellent trade schools (polytechnic) in industrial centers that are conscientiously endeavoring to work out the problem of more modern, practical industrial education. In the printing trade we have one, The Inland Printer Technical School (Chicago), equipped with modern machinery of various makes, and tons of material, auxiliary to a \$100,000 commercial printing plant, affording the highest class of practical demonstration work. This school has been established a number of years in a great printing-trade center, and is well supported; but with all its advantages it can not cover the ever-widening field. Recognizing its value as an aid to young men already embarked in the trade the International Typographical Union last year volunteered to organize and finance a system of extension work, written instruction and critical correspondence with printers at their homes in interior towns and in their particular fields. Mr. McQuilkin, editor of THE INLAND PRINTER, is at the head of a commission charged with this extension work.

In the face of such a complex network of industrial pursuits in a trade absolutely unrelated in even the remotest degree to agriculture, it appears far-fetched to drag into an agricultural school a technical printing-trade course unsupported by competent, practical instructors, unequipped with material and complete plants for demonstration and practice, and pretend to turn out "all-around workmen."

Competent instructors, materials and proper equipment will cost thousands of dollars for negative results, and would be a waste of public money that might be used to better advantage teaching farmers' sons how to grow three ears of corn where their fathers now grow only two, or ten bushels of wheat where their fathers now grow only nine.

President Nichols, in the *Capital* of May 15, emphatically and clearly says the chief end of the school "is the teaching of agriculture"; that it is an agricultural college; and "that is what the school was established for."

A small printing-shop for printing the college-student publications may be, and probably is, a convenience to the school, and no serious objection can be raised against that until it oversteps its natural limits, assumes the rôle of an "educational department" and begins dissipating money and energy in an effort to "do something" out of the ordinary—something it was not intended to be—something that can not possibly bring the results promised.

Unrelated technical trade courses have no legitimate place in agricultural schools, and the excuse given for so mixing agriculture and printing at Manhattan is not tenable.—T. B. Brown, in *Topeka Capital*.

#### MASTER WORKMEN IN GERMANY.

In a report to the Department of Commerce and Labor, United States Consul William J. Pike calls attention to the encouragement given by the German authorities to artisans desirous of becoming superior workmen.

There is no nation in the world that gives greater encouragement and opportunity to its people to become skilled artisans than Germany. Municipal, State and the Federal Governments all contribute to the establishment



and support of technical and industrial schools, and there is scarcely a city or town of any importance where one of these splendid institutions is not found.

Any law or regulation that tends to encourage and lift up laborers and mechanics to a higher degree of proficiency finds ready and hearty endorsement. The Department of Interior of the imperial ministry of Alsace-Lorraine has arranged numerous courses of instruction for those workmen who desire to attain that degree of proficiency which will entitle them to be called masters in their respective trades.

It must be understood that the applicants for these masters' degrees are practical and skilled workmen, with years of experience in their different lines of work, and by means of these tests are ambitious to become recognized as finished artisans. For instance, a tailor who has successfully passed such a test will be known as *Schneidermeister* (master tailor), and, since such distinctions mean a great deal to a workman in Germany, the artisan eagerly strives to attain that proficiency when he is recognized as a master of his trade.

Besides the excellent trade schools and the necessity of long apprenticeships, which train the journeymen of Alsace-Lorraine, the ministry at Strassburg has made possible the following courses:

A master course for bookbinders, upon the completion of which the workman is known as a master bookbinder. This course is conducted in Strassburg by an expert instructor from an industrial school of North Germany. Instruction is given in the details of binding books, especially the different color effects, artistically cutting the paper — square-cornered or round — the art of putting the leaves together in such a way as to insure greatest symmetry and durability; the tasteful decoration of the cover; the study of the different kinds of binding, such as leather, half-leather, morocco, cloth, paper, etc.; what bindings are best suited to an atlas or album; the study of attractively indicating the title of the book; the best method of dividing a large work into volumes. Besides these practical phases, lectures are given and exhibitions are made of the best products in the art of bookbinding.

Similar courses are given for tailors, painters, locksmiths, plumbers, cabinetmakers, paperhangers, decorators, potters, carpenters, well diggers, and all workmen where any skill is required.

#### ATTRACTING ATTENTION OF COGNATE TRADES.

Acting under instructions from the last convention, the executive board of the International Photoengravers' Union is considering a plan of industrial education to be submitted to the craft. President Woll is enthusiastic, and believes that a proper educational system would open the way for the expansion of the trade, and is appreciative of the influence on the individual of systematic study.

The International Brotherhood of Bookbinders had the question of trade education brought to its attention by President Glockling in his report, in which he said: "This is a subject worthy our best attention. I would recommend hearty endorsement of the practical effort now being put forth by the I. T. U. through their system of supplementary and technical education, whereby the apprentice and journeymen of their craft are made more efficient as mechanics, and thus helpful in maintaining and improving the status of their craft. I would recommend that the incoming president be instructed to make investigation and propagate to the extent circumstances warrant like action in the interest of the I. B. of B., and which can with much advantage be extended to some of the branches of our trade, notably the book-stamper and finisher." Secretary Prescott, of the I. T. U. Commission, was invited to address the delegates on the industrial education. He urged the

necessity of local unions doing their share toward overcoming the effects of specialization which had destroyed the apprenticeship system. Subsequently the convention adopted a resolution approving President Glockling's recommendation.

#### NOTES OF THE COURSE.

A New Englander says he "would not be without the criticism for five times the amount."

H. A. Anger, of Seattle Ivy Press fame, who enjoys an enviable reputation as a typographer, is actively engaged in securing students. Mr. Anger contemplates having his protégés do class work.

A Canadian student declares, "This course is one of the most thorough that I have ever heard of, and the price is so low that it ought to be within the reach of every printer who takes a pride in his calling."

In sending his second payment D. C. Rowe, of Flemington, New Jersey, remarks: "Thus far I have found the course very interesting and instructive, and I think it is going to be a big help to me in my work."

G. A. McCune, of Springfield, writes: "I have just completed my seventh lesson, and have learned more about the formation of type-faces than I did in all my previous fifteen years' experience. I believe that the remaining lessons will benefit me still more. In my opinion the course is of immense value to any printer."

An over-the-scale ad-man in a Middle West town, who was dubious as to the benefit he would derive from the course, one month after enrollment writes: "I must say that I am satisfied beyond expression. I work faithfully and am trying to make the best of the knowledge I get from



Ninth lesson of middle-aged student, who made an unpromising start.

it. I am glad to know of the personal interest you take in my work, and can assure you it is an essential feature of the course."

Arthur Simons, of Guelph, Ontario, says: "I thank you for your long and full criticism on my lessons. The criticisms are quite an education in themselves and I shall keep all of them for future reference, as I realize their value. There have been several points already which I had thought little of throughout all my career as a printer. You are at liberty to publish this letter, with my name, or any part of it you see fit."

We take pleasure in calling attention to the school of printing, under the direction of the I. T. U. Commission on Supplemental Trade Education. We have always contended that the unions would be making a serious mistake if they permitted others to take the lead in this matter. The fact that *THE INLAND PRINTER* is in charge of the school is another high recommendation. From the descriptive matter the school seems to be founded on broad lines, and the terms are so reasonable that the union must be extending very substantial aid toward its support. Every young printer who is ambitious to make the most of his chosen art should post himself on the advantages offered by this school for technical advancement.—*Southern Printer*.

The value of the new Correspondence Trade School in Printing established by the International Typographical Union has met instant recognition. P. R. Hilton, president of the Henry O. Shepard Company, of Chicago, has purchased scholarships for all composing-room apprentices, and this practical demonstration of an interest in apprentices, of which we hear so much and see so little, will certainly bring abundant returns, and could be emulated by all printing-house proprietors to their immediate and lasting profit. Not only is the course of lessons valuable to the apprentice, but infinitely more so to the journeyman, because the latter's more mature judgment enables him to apply the lessons instantly and comprehend the causes which produce the effects he achieves.—*Printing Trade News*.

#### THE PRESSMEN'S CONVENTION.

The welcome tendered the delegates attending the twentieth convention of the International Printing Pressmen's and Assistants' Union at Mobile, Alabama, on June 15 did not lack in the warmth usual with Southrons dispensing hospitality. After the customary presidential reply had been given the gentlemen who represented the welcoming host, a committee of New Orleans pressmen was brought to the fore and presented President Berry a handsome silver-mounted gavel. More thanks, and the convention was declared open for business. It remained in a business humor long enough to appoint a committee on credentials, receive an invitation to take a trip on the river and bay, and adjourn to accept it—like unto other conventions, be they more pretentious or more humble than this one.

The turmoil incident to the eight-hour affair had left a situation which disclosed that about twenty unions represented were in arrears. The committee on credentials said "it was essential to the interest of the membership and the future of the International Union that leniency and consideration be shown those organizations which have not technically complied with the law," owing to conditions beyond their control. In the case of seven unions which had not "complied with the constitutional requirements in any sense," the committee opposed seating their representatives. Those organizations which were unfortunate were allowed representation without much ado. Subsequently the out-and-out insurgents made their peace, were

given seats and the gates were opened to a flood of resolutions and appeals on all manner of subjects. The most prolific producer of grist for the legislative mill was Theodore F. Galoskowsky, one of the founders of the organization, and until recently editor of the *American Pressman*. In the documents presented Mr. Galoskowsky seemed to voice the views of the opposition to President Berry's policies, but his efforts did not meet with much success.

Usually the election of officers is deferred to the closing hours of a convention, but with the pressmen it is different. The nominations followed sharply on the heels of the organization of the meeting, and the election, which resulted as follows, was held on the third day: President, George L. Berry, of San Francisco (unopposed); first vice-president, William L. Murphy, of Butte, Montana; second vice-president, Michael J. Flannery, of Chicago; third vice-president, Peter J. Breen, of New York; secretary-treasurer, Patrick J. McMullen, of Cincinnati.

The convention endorsed the manner in which the officers handled the litigation with the United Typothetæ, decided to continue the eight-hour fight, and recommended that local unions establish dues of not less than \$1 a month for pressmen and 75 cents for assistants.

At the request of Mr. Berry, President Francis, of the New York branch of the Printers' League, addressed the delegates, speaking at some length on the purposes, growth and methods of the League.

Mr. H. N. Kellogg, Commissioner of the American Newspaper Publishers' Association, sent a communication to the convention, in which he spoke glowingly of the peaceful relations existing between the two organizations. He also said the experience of the year rendered it "hardly necessary to say that the American Newspaper Publishers' Association heartily approves of our plan of arbitration and believes the renewal of the contract was one of the best moves we ever made." Then Mr. Kellogg broke new ground, and made this strong personal reference:

"I want to congratulate you upon the election to the presidency of your organization of such a wide-awake, enterprising and up-to-date young man as Mr. George L. Berry. It has been a pleasure to transact business with him, and I have found him at all times willing to be fair. As the American Newspaper Publishers' Association does not want anything except what is fair, I am sure the relations will continue amicable as long as Mr. Berry remains your leader, and if at any time his ideas and ours as to what is fair do not agree, we have a means of settling our differences under the arbitration contract. When I first heard of Mr. Berry's election I was disappointed and apprehensive, partly because he hailed from San Francisco, and in some manner, whether justified or not I can not say, the opinion had gone abroad that the unions in San Francisco were exceedingly radical. I first met Mr. Berry when I was attending the I. T. U. convention at Hot Springs, and almost the first thing he said to me was that on his way East he had visited the publisher of a newspaper in Oakland, California, and one in Pueblo, Colorado, to discuss propositions for new scales, and that in both instances he had arranged to have the differences settled by arbitration, though these newspapers were not members of the American Newspaper Publishers' Association, and had no arbitration agreements. Mr. Berry further said he had suggested to these publishers the advisability of joining the American Newspaper Publishers' Association and securing arbitration contracts. I then and there revised my opinion of George L. Berry, and made up my mind that any differences which might arise between the International Printing Pressmen's and Assistants' Union and the American Newspaper Publishers' Association during his administration could be amicably adjusted.



BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

## LETTER-HEADS.

The design and arrangement of letter-heads offers an ever-interesting field to the ambitious compositor. As

of what he may consider the “latest style,” his work will lack just that touch of quality which we all desire to bring forth.

One of the most noticeable features of many letter-heads—one that is due in a great measure to the above-mentioned latitude in design and color which is allowable in this work—is that of too much decoration and too many colors. The compositor in his eagerness to produce something extraordinarily fine, and enthused by the thoughts of panel arrangements and color schemes, forgets the utilitarian side of the letter-head, forgets that there is, or should be, such a thing as typographical restraint, and fairly runs wild in a riot of color and complicated rulework. From the appearance of much of the printing of to-day, one is forced to conclude that typographical design does not suffer from a lack of originality or inventive genius, but, on the other hand, it does suffer from a lack of proper direction of, and restraint in, the use of the ability which the printers possess. Let us, then, above all things, remember that it is easier to err on the side of too much decoration than on the side of too little; that it is easier to get a panel design too complicated than it is to get it too simple; and that it is easier to get too many colors in a job than it is to get too few. A letter-head printed in one color is infinitely preferable to one printed in five or six colors and resem-

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Morris, Ind.,

FIG. 1.—A plain, simple form of letter-head, useful in the handling of a large amount of copy.

work of this class usually permits of a greater latitude in the way of original features of design and color than does the balance of commercial stationery, and frequently calls for designing in two or more colors, the compositor hails it as a bright spot in the routine of ordinary work—an opportunity for the putting into play of his ability to origi-

bling an effort to show on one sheet all the colors of ink of which the shop can boast. To know when a job is finished, and to be able to avoid overstepping the boundary line between a finished job and one that is overdone, is of more practical value to the display compositor than the doubtful “originality” of which we hear so much nowadays.

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FIG. 2.—The grouping of the reading matter into one spot gives a pleasing effect.

nate. As long as he keeps this originality within reasonable limits, and bases his work on fundamental principles of correct design rather than on passing fads, his finished product will be pleasing and satisfactory. If he does otherwise, either by deliberately violating the principles of correct typographical design or by an unintelligent copying

The suggestions given in this department in the June number of THE INLAND PRINTER regarding the sketching out of proposed type-designs in lines and masses are fully as applicable to letter-heads as they are to the business cards which were discussed in that article. This method of making sketches is especially valuable in the construction



of panel arrangements, as one can get an exceptionally good idea from a pencil sketch of how the job will look.

The fact that letter-heads are usually cut from stock 17 by 22 inches in size, giving four full letter-heads to each sheet of stock, establishes the width of the letter-head at eight and one-half inches. The setting of the job forty-five picas in length gives a margin of three picas at each end. The same margin should be left at the head. Where the

where the copy contains a considerable amount of relatively unimportant reading matter or a large list of officers, etc. The same general arrangement, varying the type-faces and color-schemes, is universally used. The chief points to remember in a design of this kind are to avoid getting the firm name too large—eighteen or twenty-four point type being usually sufficient—to keep the rules, where they are used across the top, in harmony of tone

<p><small>REFERENCES</small> THE CITIZENS NATIONAL BANK THE MASTERS NATIONAL BANK NATIONAL BANK OF SCRANTON</p>	<p style="text-align: right;"><small>SECURED NOTES AND MORTGAGES FOR SALE TO INVESTORS LOANS &amp; INTEREST COLLECTED FOR PATRONS ALL CLASSES OF LOANS NEGOTIATED LONG DISTANCE PHONE 22</small></p> <p style="text-align: center;"><b>GEO. W. EHRHART</b> <b>A GENERAL LOAN BUSINESS TRANSCATED</b> <b>MORTGAGE LOANS</b> <small>132 NORTH MARTIN ST. SCRANTON, PA.</small></p> <p style="text-align: center;">✠</p>
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FIG. 3.—Both design and type-face are appropriate for a letter-head of this character.

letter-heads are unruled the depth of the type-matter may vary according to the amount of copy, but a proper feeling for the fitness of things will keep us from making the heading so deep that it will crowd down on to the space which should be reserved for the letter proper. This establishes a certain approximate size for all letter-heads. Where the stock is ruled the top line of the ruling is usually two and three-quarter inches from the top of the paper.

with the type, and to avoid getting the date line too large—twelve-point lower-case or eight or ten point capitals being large enough. Where a rule follows the name of the city and State it should be about ten or twelve picas long—either dotted or plain. The use of the typewriter makes this rule unnecessary in most cases.

Fig. 2 shows a simple arrangement of a smaller amount of copy. The grouping of the reading matter into one spot

No. 9999

**The Stillwater National Bank**

PAID UP CAPITAL, \$50,000  
SURPLUS AND PROFITS, \$50,000

**Stillwater, Ohio**

FIG. 4.—A simple letter-head design, made slightly decorative through the use of the text letter.

In the examples which appear herewith an effort has been made to show the different varieties of letter-heads which the compositor is usually called upon to do—ordinary display, panel arrangements, professional letter-heads, and those dealing with unusual decorative features. The examples chosen to illustrate these varieties are simple and practical.

Fig. 1 shows what might be termed the conventional letter-head arrangement—extremely simple and useful

is effective in appearance and forms a pleasing variation from the previous example.

Fig. 3 shows an interesting arrangement. Both in design and type-face it is thoroughly in keeping with the best of work for businesses of this nature. Obviously, panel arrangements and large amounts of decoration would be entirely out of place on this letter-head. Where variation is desired in work of a professional or semi-professional nature it is usually gained by setting the type in the

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FIG. 5.—A panel arrangement of the copy used in Fig. 1.

## AMERICAN RICE PACKING COMPANY

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BRANCHES IN ALL THE LEADING CITIES OF THE UNITED STATES AND EUROPE. FULL LINE OF ALL BRANDS CARRIED AT ALL BRANCHES

OUR RICE PLANTATIONS IN LOUISIANA AND TEXAS ARE MODELS OF THE LATEST DEVELOPMENTS IN THE SCIENCE OF RICE CULTIVATION

New Orleans, La.,

FIG. 6.—Another panel design, handling a much larger amount of copy. Note the harmony of tone between type and rules.

form of a corner-card instead of in the center of the heading, but undue elaboration should in no case be resorted to.

Fig. 4 shows another extremely simple arrangement, applicable to almost any moderate amount of copy. This has been made, through the use of the text letter, slightly more decorative than the preceding example.

the printer, of more importance than the proper display of the text—that he decided on panels without satisfying himself that he had sufficient copy to fill them. The natural result, when the printer finds himself supplied with a lot of panels and nothing to fill them, is that he puts in decorations in a vain endeavor to correct the mistake.

## The Thomas Studio

INDEPENDENT PHONE 376
2457 WASHINGTON AVENUE

**PHOTOS**

*Enlargements in Crayon, Water Color  
and India Ink*

O. H. HABBING, MANAGER

Ogden, Utah.

FIG. 7.—A decorative letter-head design. In the original the rules were printed in a tint.

Fig. 5 shows a panel arrangement, using the same copy as Fig. 1. The panel design—with one small panel at the end, as in this case, or a small panel at either end—is very effective in the handling of large amounts of copy. In using panel designs especial attention must be paid to two points. In the first place, before deciding on a panel

Another point which should command attention wherever panel arrangements are used, is the question of harmony of tone between the type and the rules used for the panels. To secure this desired harmony it is almost imperatively necessary that the printer have rules of half-point and one-point face. Panels made of two-point rule are nearly

**JOS. E. BAUSMAN**

*Good Printing All Ways and Always*

542 E. GIRARD AVENUE : PHILADELPHIA

FIG. 8.—Another pleasing use of decoration. In this also the original was in two colors, the decorative border being in tint.

arrangement the compositor should be certain that he has sufficient copy to properly fill the various spaces. Nothing looks worse than a piece of printing which shows on its face that the arrangement of panels was, in the mind of

always too heavy in tone where the rules and types are printed in the same color. On the other hand, the panels made of hair-line rules are almost invariably too light for work of this sort. The good printing of to-day shows a

very limited use of the hair-line rule, some offices rarely ever employing it.

In Fig. 6 is shown still another panel arrangement—more complicated in design than the preceding one, but dealing with a much larger quantity of copy. Harmony of tone between type-faces and rules is the chief characteristic of this piece of typography.

Figs. 7 and 8 show the use of decorative material in the designing of letter-heads, and are a concession to the desire for ornamentation, which we all at times possess. It will be noted, however, bearing in mind that in each of these cases the decorative material was run in a tint that the typographical restraint previously referred to was considered—neither job being carried to excess in the matter of ornamentation, but each showing that the compositor knew when his job was finished and was able to avoid overdoing it.

The fact that the typewriter is almost universally used in letter-writing makes the use of script types for date lines undesirable. The same type-face as that used for the balance of the letter-head is preferable.

Care should be taken not to get too much of a warm color on a letter-head. Where red or orange are used, just a small touch is sufficient to give the desired brightness.

In addition to the simple letter-head arrangements here shown, the current insert of the Inland Printer Technical School contains several designs for this class of work, some of them being of a more decorative nature. While the letter-head design is necessarily confined to a certain size and shape, many interesting arrangements can nevertheless be developed within these limitations, and nothing will furnish greater interest to the compositor than to take a certain given copy, a pencil and a piece of paper, and experiment in an endeavor to indicate by sketches the greatest possible number of suitable designs. This stimulates mental activity and inventive genius, and to one who has not tried it the results will be surprising.

#### THE PAPER QUESTION AS SEEN IN WALL STREET.

The congressional committee which has been investigating the International Paper Company reports that the existence of that company is not responsible for the high prices of print-paper. The committee also found that the high tariff was not the cause of the high prices.

The business of the International Paper Company has improved very materially since the first of the year, and conditions are quickly becoming more satisfactory. President Burbank of the company says: "Last month's earnings were fully as good as in the corresponding period of the preceding year. Since January the improvement in the company's results has been steady, and I anticipate that the fiscal year's results will compare favorably with last year.

"The great trouble last year was that we had too much business. We were doing one hundred and twenty per cent business, and could not handle it economically. Now we are doing ninety-five per cent business with more profit. Last year we had so large a demand for paper products that we were unable to manufacture it all ourselves, and were forced to purchase it in the market, which could not always be done advantageously."

The paper trade conditions remain somewhat unsatisfactory, but part of this is seasonal. This latter factor becomes more important in the summer. The jobbers seem inclined to await developments, and are ordering only as dictated by needs.

The recent movement as to the conservation of the natural resources has been closely followed by the paper manufacturers, whose interest in the conservation of the

forests is vital. The scarcity of wood-pulp material has caused a very acute situation and has entailed considerably higher prices in late years than formerly. In this respect the International Paper Company has been particularly prominent; doing what it could to preserve and prolong its woodlands.

In the cutting of wood on the company's lands the larger trees have been taken, leaving the smaller to mature, and others planted. In this way the company hopes to be cutting on the same lands as much wood, years from to-day, as they are now cutting. The preservation of the woodlands around a mill is necessary, as the amount of money invested in a mill would be practically a total loss should it be abandoned, as the destruction of the lands would cause.

The amount of wood that is used in the manufacture of paper equals only about four and one-half per cent of the total wood cut of the forests in a year.

The cost of wood-pulp has doubled in the last ten years, and much of this increase has been in the last two years. The cost of labor has increased fifty per cent in ten years, and most of this in the last few years. Other ingredients in the manufacture of paper have risen in cost relatively. Manufacturers are of the opinion, however, that the cost is as high as it will go, and that a lessening of this cost is likely. The cost of labor, at any rate, seems to have reached its height for some time.—*The Wall Street Journal*.

#### EDITOR THE SECRET OF SUCCESS.

"You are gathered here, more or less, as the business end of the newspaper, and I want to say a slight word of warning, lest you may forget that after all the business office should become the caretaker of the editor, and nothing more," said Don C. Seitz, business manager of the New York *World*, in addressing the Southern Newspaper Publishers' Association. "I have always sided in any controversy in our establishment with the editor as against the advertising manager, and I think that every successful newspaper manager will try to do that thing, because it is the brains of the establishment that makes your paper go.

"If your writers are not clear, if your facts are not straight, you become a poor newspaper. You might hire the best business talent in the world, you might cut down expenses, you might learn how to manipulate your advertising rates and fill your advertising columns, you might do any one of twenty smart things, but you will inevitably fail if the men who sit at the desk, morning, noon and night, do not produce the right kind of a newspaper.

"I often attend meetings of business managers, and hear them speak more or less slightly of their editors, and when I do, I always feel that these men are mistaken, that their duty is not to guide the editor, but to help the editor. It ought to be the duty of every good business manager to go up-stairs every afternoon when the editor comes in weary with his toil, and ask what he can do for him, what he wants done, what help he desires; does he want this edition pushed forward, is there a convention in any direction that he would like to run a train to, or any special line that may lend itself toward the better handling of the news; what can the office do to help the editor?

"Now, you will find that editors, if properly encouraged, will do a great deal in their line, but the average editor in many offices has sort of fallen under the spell of the bad business manager, scared about bills, timid about the relations of the advertisements to the public welfare, feeling that something he might have said or might not have said has hurt business. Now, if this same business manager would study the history of the newspaper, he would find there was little warrant for his concern."





Few gainsay the desirability of cost systems in printing-offices. The question is no longer whether such methods are inherently good, but rather, "How can we secure the simplest and most workable plan for ascertaining cost?" Under this head methods of accounting will be discussed, with the purpose of making known the simplest and most generally useful plans. We invite friends of the craft to contribute to this practical and timely endeavor to supplant a planless, out-of-date, haphazard way of doing business by modern, profit-making methods.

### THE SMALL-SHOP COST SYSTEM.

BY M. J. BECKETT.

Most printers doing from \$5,000 to \$25,000 a year business complain that the discussion of costs that has been carried on quite extensively the past few years has been for the larger houses and that they have been left in the dark. This is true largely because the managers of the larger houses have been racking their brains to find the correct solution. They have been able to get expert assistance and naturally they have had more to say, and what they have said was perhaps more applicable to the large shops than to the small ones. But it is the opinion of the writer that the right method when once adopted will be as applicable to the small as to the large shops, and will be relatively as valuable.

The owners of small shops have always deceived themselves into believing that they can work miracles. They consider themselves above the natural laws of success. They can ignore every road leading to fortune. They can set type faster out of a pi box than the big fellow can on a machine. They can discard ordinary methods and make a "howling success." They can jump over a mountain easier than most of the big fellows can climb a stairway. Why is this? Does not the same law of attraction hold the mote that holds the mole hill and the mountain? It would seem so to most observers. But the fellows who can do work below cost and make money at the same time are legion. They are exceptions to the rule and miraculous. They nearly all claim to know by intuition that they can do work at less cost than the large shops and make money. If the facts were known, the managers of the small shops would find that their percentages of expense were higher. As long as a man believes that he can do work cheap he is going to ask less than the standard price. He will never grow until he gets away from that idea. Cheapness ought not be the only magnet to attract trade. Good work, prompt service, close attention to details, count for more than price. The man who gets a good margin of profit becomes strong financially, while his competitor who does work cheap, and often at a loss, gets weak and fails. Why go into a business so full of little, though important details, ignorant of the essentials of business success? If already in, why remain in ignorance, when the facts are so easily learned? Costs too much to know costs. Is that what keeps proprietors in ignorance? Yes, it costs enough time to see the importance and the necessity of "getting down to brass tacks." Slipshod people never see the necessity of system. Like an unbroken colt, they like to sport around at will and not be tied to any one thing or be harnessed to a load. Yes,

to be compelled to do things in a systematic manner is irksome, is distasteful and hardly worth while; costs too much effort of mind to even think of doing it. Costs too much money to install and keep up.

Suppose it cost five per cent to install and maintain a system, and you make money by it, but lose without it, would it be too expensive? No! but to overcome apathy, laziness and prejudice against system is enough to prevent thousands from even considering the matter seriously. Like the lazy man that was being taken to the poorhouse: When a neighbor offered to give him some corn, saying it was too bad he should leave his home for lack of food, he raised up in the wagon and asked, "Is it shelled?" When he learned it was not he said, "Drive on." Too lazy to shell the corn that another had raised! Yes, it costs to know costs. But it is worth the cost. Nothing would lift the printing trade out of the pit and out of the rut and onto solid ground so quick as knowing costs. Every printer would have a perfect cost system, and the disastrous practice of cutting prices would be a thing of the past—if it did not cost anything. Every printer would also have a large, perfectly equipped plant for the same reason. Machinery costs something and is worth something, is necessary in order to do business at all. Likewise a cost system costs something, is worth something and is necessary in order to do business at a profit. The machine that can be seen and handled, and that does its work so well, seems to most people to be more valuable than the other machine silently and almost invisibly fulfilling its mission as well, and perhaps with more profit. What profit is there in having a shop full of expensive men, machines and fixtures all working at a loss for a year or more before you know it? A proper cost system detects the losses day by day on every job.

One of the best features of a correct cost system is that it sifts out the unprofitable kinds of work. Every job that goes through at a loss sticks out like a sore thumb and you soon learn not to touch it. If your competitor knew as much, he would not touch it, and—if all the competitors let it alone as they would, it would soon go begging. If all such sore thumbs were not touched the sore spots would soon be on the other fellows' thumbs, and printers would get their fees for lancing them.

Without a cost system it is impossible to pick out the losing jobs. It doesn't pay to fool away money on unprofitable work. Better leave it alone and spend the money you would lose on it in seeking new customers or devising new kinds of advertising matter to suggest to old customers. Be kind to your enemies. Heap coals of fire on their heads by letting them have all the losing jobs. They will respect you for having a fat bank account while they eke out a miserable existence. While they are busy losers you can take care of profitable jobs. You will get them. They will be too busy to do them.

Printers are not naturally more philanthropic than other tradesmen or manufacturers, nor are they any more gullible. They are often more ignorant of the business end of their business, that is all. There are so many details and they are so small they can not see them. They are not adept in the use of microscopes in viewing their expenses.

In talking with a leading supply house the man in charge said: "I don't believe you could get very many printers to let go of even \$25 for a book and instructions on cost accounting. They would rather lose ten times the amount and not know it than part with that much money and not be able to see it coming back right off." Well, there is good sense in keeping that amount, unless determined to make good and get the money back by inaugurating and maintaining a cost system right.

Coöperation of workmen is necessary to the inauguration of a cost system. This ought not to be difficult. In

many of the large concerns, superintendents and foremen, realizing the value of an exact knowledge of costs, are taking an interest in the problem, perhaps more interest than the proprietors. If the concerns are figuring too low on work or are losing money the workmen are soon affected; if all concerns are figuring too low, all the workmen are badly hurt. Proprietors can not afford to pay high wages when they are losing. So it ought to be as vital a question with the workmen as with the proprietors. Much depends on the correct keeping of time-tickets and other items of cost with which the men have to do. If they oppose the office in installing a system they are hurting themselves as well as the proprietors. A little tact with the men will insure their cooperation.

It will not do to allow the superintendent or foremen to manage the cost system. The office must be responsible for that. There must be some well-devised plan, originated at the responsible end of the business—the office—that must be carried out. Everybody must work according to that plan. Might as well expect a lot of masons, carpenters, plumbers, plasterers, painters, decorators and furnishers to build, adorn and furnish a house for you without drawings and specifications and without the superintendence of an architect. You must be the architect of your own fortune. You must think the whole thing through to the end, make all the plans and specifications and let the superintendent, foremen and men execute the details according to your plan—not according to their plans. Their suggestions ought to be considered but should never dissuade you from your main plan and purpose. They will see that you are right after a while and that they did not fully understand. Hold to your own plan, but first be sure it is right. So many men begin building without plans that workmen have no great respect for the office. The men know more about it than the head of the business. This ought not to be the case. The master printer ought to be master of the office—of the whole concern. He can be, and if he is not, he ought not to waste a day getting the mastery of the business end of the business. In a month's time, if he goes at it right, he can become master of the whole situation and bring into existence an office and shop system that will revolutionize the plant and make it strong financially. There is no reason why an employing printer should not be as good a business man as there is in any city.

#### GENESIS OF ASCERTAINING STATUS OF OFFICE.

A firm in the Southwest queried THE INLAND PRINTER as follows:

"We wish to inquire of you what, in your judgment, should be the cost of the labor expended in a job-printing establishment turning out \$3,000 volume of business per month?"

"We handle approximately this amount of business each month and our pay-roll runs to \$1,500 per month, or fifty per cent of the net earnings of the plant. As a matter of fact we recognize that this is out of line, but is it not a fact that this is about the average cost of production of shops doing this volume of business the country over, where the scale of printers is \$20 and pressmen \$20; feeders, \$12; bookbinders, \$25 for finisher and \$22.50 for ruler; \$8 for girls in bindery? We have been endeavoring to reduce expenses, but it seems to be absolutely necessary to maintain a \$1,500 per month pay-roll in order to turn out a \$2,800 to \$3,000 business. We are prompted in making this inquiry of you by a desire to locate the leak in our business. As to prices, we get what seems to us to be all that can be obtained in competition with the outside houses."

Being desirous of seeing how an expert on costs in small offices would handle the subject, we asked Mr. M. J.

Beckett, of the A. B. Morse Company, St. Joseph, Michigan, to take up the matter with the firm, to which he consented. In the nature of things, Mr. Beckett's reply could not be conclusive, but it is illuminating, and we reproduce it herewith:

"THE INLAND PRINTER has referred your letter of May 28 to me and I confess I am a little at a loss how to answer your inquiry. The information as to your pay-roll is not quite what I would like to base a conclusion on. If you care to furnish me answers to the following questions, I might help you work out a life-and-death problem. It is the same problem all the other fellows are facing, and the skull and cross-bones are in plain view of all who are truly studying it. What is your

"Office pay-roll.....	\$ .....
"Productive labor pay-roll.....	\$ .....
"Nonproductive labor pay-roll....	\$ .....
"Office expenses outside of pay-roll	\$ .....
"Shop expenses outside of pay-roll	\$ .....
"Materials used during period....	\$ .....

"You may find it difficult to get the facts just as I want them. You can, however, do as I have had to do at times: run through a whole year's bills and pay-rolls and separate the items into the classifications given above. Your worst trouble is in your pay-roll. You can probably separate productive and nonproductive labor in the case of foremen, roustabouts, etc., but there is much indirect, or nonproductive, labor with the regular workmen whose time is all considered productive, possibly thirty-three and one-third per cent.

"On the face of it your pay-roll looks excessive, but it may not figure out much differently from that of other shops when properly analyzed.

"I have a method in cost accounting which does not ignore even fifteen minutes' time on any man's time-ticket. It is either productive or nonproductive, or, as some style it (and more properly) direct and indirect. And every man's time is recorded each day on the pay-roll sheet, so at the end of the week we know how much time and money has gone for direct and indirect labor. The latter, as you will agree, is not chargeable to labor proper, but to shop expense. So that when we figure the labor on a job it is labor sure enough, and the indirect labor figures in just as surely, but by a percentage, as expense.

"If I could spend two weeks with you, I could put you onto a well-ballasted track, laid with eighty-pound rails and protected with a block-signal system, and furnish you a headlight that would enable you to make sixty miles an hour and the stops.

"I would like to see every printer in the United States the proud possessor of a simple, effective cost system. Prices would go up almost automatically to where they ought to go, and all would be better off.

"Any information you may send me relative to your business will be held strictly confidential, and I will assist you all I can in working out your problem. It is worth while getting down to bed-rock if you expect to continue in business. The exact facts, though hard and stubborn, make good foundations for a heavy structure."

#### THE BEN FRANKLIN CLUB OF CHICAGO IN ACTION.

An innovation at the June meeting of the Ben Franklin Club of Chicago was a stunt in estimating. After the "groaning board" had been cleared and the cigars passed, President Hartman announced that F. I. Ellick had been elected as secretary in the place of C. A. Legg, who had been appointed as Assistant United States District Attorney. Then school opened. Six well-known solicitors were named and a three-color job was handed in by a member,

on which the estimators were asked "to figure." The details were put on a blackboard and showed that the lowest bid was \$214 and the highest \$290. When the actual cost was disclosed it was found the labor and material totaled \$210, while the job had been sold for \$175. So, allowing for reasonable interest and profit, the job should have brought \$250 in round figures. The next example, a job done by a one-man shop, proved more enlightening, and had a touch of human interest. The solicitors wanted all the way from \$110 to \$140 for the work. Thereupon the printer said he would do all such jobs they could bring for \$75. This amazed the talent, and, with Secretary Ellick at the blackboard in the rôle of demonstrator, costs were analyzed, with the result that according to the printer's

he displayed inability to comprehend the force of depreciation, and held that his plant was now worth what he paid for it; in two years he had not made a quotation on work, getting it through the mails; he was compositor, bookkeeper and solicitor, who spent no money securing business, not using more than a score or so of letter-heads during a year. He was unable to tell where he was going to get the money from to replenish his plant, answering such queries by saying that up to date he had always discounted his bills. The possibility of illness did not enter into his calculations, but he did announce that he visited a theater every week. Face to face with the small-shop problem, combined with a plain-living and love-of-work-for-work's-sake philosophy, the Frankinites waxed merry



F. L. ELICK,  
Secretary Ben Franklin Club of Chicago.



WM. J. HARTMAN,  
President Ben Franklin Club of Chicago.

figures the work cost him a trifle more than was received for it. Further discussion resulted in an approximation of the status of the printer's office. The amount of work and yearly outlay for general expenses showed that the plant broke about even — if no allowance were made for depreciation or interest on investment. The printer was refreshingly frank in giving his business history and insisted that he was making money; furthermore, that he was not cutting prices, alleging that the particular job was not worth more than what he charged. It appears that four years ago this young man opened a "bedroom office" with a total capital of \$75; and now had a plant for which he paid \$5,600 (minus a mortgage of \$900), \$600 in bank, and had drawn \$20 a week out of the business. "No matter what you say, I know I am making money," quoth he with joyous emphasis. The excited curiosity of his auditors would not down, and the budding magnate was plied with pertinent questions, and some which would have been impudent in other circumstances. In answering them

in a thoughtful way. One member offered the unorthodox brother \$40 a week as compositor if he would set type at the rate he professed to have done on the job submitted to the estimators. Another auditor with a penchant for payroll calculations figured that the typographical Poohbah in his capacities of owner, manager, compositor, bookkeeper, etc., was, at current rates, entitled to a salary of \$60 a week, and was therefore working too cheaply for his customers, to say nothing of his embracing tainted business principles and the injury he was inflicting on the craft. The idea was advanced that this was the habit of all beginners. They work all the time, have little waste as compared with large establishments, and consequently can underbid the last-mentioned on certain classes of work. The self-satisfied "boss" gave no sign of weakening under the fire of questions or of having learned a lesson from the figures and logic of Schoolmasters Hartman and Ellick. Some were of the opinion that the "horrible example" had secured a glimmering of the truth that



interest and profit are essential to enduring success, while others were enlightened as to business methods of which they previously had had but a dim knowledge, though they had oftentimes felt their sting.

Chairman Morgan, of the costs committee, reported that twenty offices had decided to put in cost systems; that Secretary Ellick's especial official duty and personal pleasure was to visit offices and give counsel and advice to those about to install a system. It was also emphasized that while those with systems made mistakes in estimating, they did not repeat them, for the tickets told the story when the job came in again.

Through one of those accidents which baffle explanation but justify profanity, the report of the Club's interesting May meeting was omitted from the June issue. Here it is as it was intended to appear last month:

"Get your costs — then charge the customer!" was the slogan at the May meeting of the Ben Franklin Club of Chicago on Thursday evening, May 7. It was held at the rooms of the Chicago Advertising Association, and about 150 persons, representing ninety-seven houses, sat down to dinner. After the tables were cleared and the pleasant processes of indigestion were aided by orchestral music and some humorous anecdotes by the popular entertainer, Mr. McCuen, President Hartman introduced Charles A. Stillings, former Public Printer at Washington, who gave an interesting account of the rise and achievements of the Government Printing-office. He made no direct reference to his resignation or the causes therefor, but said the cost system had so proved its worth in the Government Printing-office, that he advised every printer to adopt a suitable system. Mr. Stillings referred to the gathering as the largest and most enthusiastic of local employing printers it had ever been his good fortune to commingle with.

In paving the way for the report of the committee on costs, President Hartman complimented the club on having secured the services of such self-sacrificing and efficient committeemen, and made a stirring appeal for the general adoption of a system for ascertaining costs. As one who had seen the light, and profited by his experience, Mr. Hartman expressed the belief that customers are willing to pay fair prices, but are practically prevented from doing so by the arrant folly of printers who are doing work for less than real cost — some through ignorance, others on account of mistaken ideas about business enterprise, and who were always throwing a sprat to catch a mackerel but never landed the toothsome scomber scomborus.

F. I. Ellick, for the committee on costs, said that body had for some time devoted an evening each week to a consideration of the problems before it. He sketched its hunt after information, which seemed fruitless till one proprietor informed the committee that he had the figures it was seeking. The receipts of the office were \$60,000 a year, which the committee regarded as typical, as any system based on its experience would be applicable to concerns doing a business of anywhere from \$25,000 to \$100,000, which would embrace seventy-five per cent of the members of the club. From the data thus secured the committee compiled a series of eleven blank forms suitable for the institution of a complete and valuable cost system in the average office. Copies of the forms were enclosed in a suitable "job-ticket" envelope and given to each person present. Mr. Ellick explained the details of the scheme under a volley of questions that demonstrated keen and intelligent interest in the report and the forms. The committee announced it was prepared to furnish stereotype plates of the blanks at cost, and some of the least used of the blanks could be obtained for the asking.

In the discussion which followed submission of the commission's report, Mr. Ellick in the course of his plea said

printers were inveterate philanthropists, but the object of their charity was not the unfortunate or poor, but the well-to-do — those best able to pay were receiving the most favorable terms. Low prices are the result of two causes: Ignorance of the value and cost of their work, and the business failures who were attracted to the business by reason of the planless, happy-go-lucky methods which prevail in the craft. He made an appeal to the members not to "knock," but to give the system a fair trial and endeavor to improve on the blanks submitted.

Mr. A. W. Rathbun, treasurer of the Henry O. Shepard Company, said that five years' experience with a cost system somewhat more elaborate than that recommended by the committee, compelled him to advise every printer — large or small — to ascertain costs. He spoke of its salutary effect in restraining the exuberance of solicitors, whose over-zealousness in securing orders often led them to cut prices to the quick. With a cost system in operation, it was possible to know exactly what profit there was on the work brought in by a given solicitor, who could "be shown," and if he persisted in his evil ways the house had its remedy.

John Macintyre, secretary of the United Typothetæ and manager of A. R. Barnes & Co., expressed regret that the forms presented did not include an "estimate blank," on which should be put all the items that enter into costs. He gave a vivid picture of how the average estimate is made out: A pad of paper and a hurried mental calculation as to what the principal items will cost. After the prospective customer has his bid or when the work is done it is recalled that ink, proofreading, wastage of stock, and several other things which eat up money have been overlooked. He urged the club to persist and persevere, for his observation had shown him it was not the printers, but their wealthy customers, who made the price of printing, and all this and other troubles on account of the employing printers' fardoolishness.

#### CHICAGO BEN FRANKLIN CLUB GATHERING HOUR COST ON PLATEN PRESSES.

The active and enterprising cost committee of the Ben Franklin Club is now devoting its attention to ascertaining the cost per hour of operating platen presses. In order to get at an average the committee deemed it necessary to have detailed reports from a large number of plants, and therefore two hundred offices were asked to fill out a blank giving the wages for a month; the department general expenses (proportion, rent, light and power; rollers, benzine, rags, repairs, inks, etc.); the proportion of general expenses (including office expense, advertising, insurance, sales expense, twenty-five per cent of shipping, etc., on pay-roll basis); the interest charged (six per cent on cost of presses, fixtures, motors, etc.); allowance for wear and tear (10 per cent on above); the total time, the idle time and the net chargeable time. The committee is aware that overtime may be necessary to give all the information desired, but believes the resultant benefits will be ample compensation.

#### A FEW REMARKS ON THE COST SYSTEM IN PHILADELPHIA.

BY G. BIVER, PHILADELPHIA.

In the following remarks I intend to confine myself to a cost system applicable to large firms, doing a business of \$500,000 a year and upward.

Above all I believe that any cost system should be adapted to the needs of the firm. It is unnecessary and impracticable to figure the cost of all orders, because this increases the cost of the system enormously and is bound to end in a maze of red tape; it simply does not pay. The

printer is above all anxious to know for certain the cost of very large orders, amounting to say \$15,000 or \$20,000 and over. Next in importance I would place all other large orders, contract orders, orders with unusual presswork, ruling or binding, offering difficulties in estimating on that account. Of course, any desired job can be figured. It is up to the firm to decide how far to go. The cost clerk should see that, whatever is done, is done right.

Before going into details, I would like to make a few preliminary remarks concerning the time clerks. I consider it of the utmost importance that they should be wholly independent of the foremen, and on no account be given other work, excepting perhaps in the pressroom. It will not do to employ cheap labor. The cost clerk has to rely a great deal on his time clerks. They must be efficient, trustworthy, and competent to take a bird's-eye view of the work done on each job under their care; they must keep in close touch all along with the subforemen, giving out the work, and with all hands.

The cost of a job may be considered as consisting of the cost of the materials used, and the cost of labor. I think it is unnecessary to waste many words as to the cost of paper. It is also easy to get at the cost of the stock used in the bindery: the foreman of the bindery should certainly be able to give the amounts used for boards, cloth or leather, gold leaf, etc. I believe it is not usual to take into consideration other materials used, like ink, boxes, etc.; it can be done in exceptional cases.

**COST OF LABOR.**—This, of course, is the main point. According to my experience, each department must be handled in a different way.

**COMPOSING-ROOM.**—For the composing-room, I would advise the use of time-tickets issued to each man for each job; another job calls for another ticket. There is one great difficulty in this department, and that is the multitude of small corrections. It is not practical to issue time-tickets for them, yet they can not well be ignored altogether. This difficulty can be largely overcome in the following way: The time clerk must know on what work the hands are employed, keeping a list for that purpose, and it should be usually possible to divert the corrections of every job to the workmen engaged on this particular job. With a little good will and "shiftiness" on the part of the subforemen this can generally be done, and the margin of errors will not be very great.

**PROOFREADING.**—It is utterly impossible to take the time of the proofreaders. The best thing to be done will be to compile their actual weekly wages, together with the weekly wages of those compositors who take out time-tickets. The percentage thus arrived at will give the cost of proofreading.

**CYLINDER PRESSWORK.**—In this department it is impossible to issue time-tickets to the hands. They must be issued to the machines, and changed whenever the form is changed. In other words, the time and therefore the cost of the form is figured. The character of the press decides the cost. I think it is more practical not to take into consideration small differences in wages of the operators. The pressmen are often shifted around; and as for the helpers, it is almost impossible to keep track of them; it would not pay. Harris presses should be treated like cylinder presses. With job presses the hands may take out time-tickets for themselves.

**ELECTROTYPING DEPARTMENT.**—I know of no way to get at the cost of labor in this department. For want of anything better, I take the regular selling price and deduct one-fourth as profit, leaving three-fourths as cost of labor and materials.

**BINDERY.**—The bindery gives rise to the greatest difficulties. Here it is necessary to proceed on safe ground, and

not to undertake too much. There should be a first-class time clerk, keeping in close touch with the whole department. In times of pressure, when three hundred to five hundred or more hands are employed, he must have temporary assistants. These may be conveniently found among the boys or girls permanently employed in the bindery. When work slackens down, they may return to other work. Of course they should be bright and have aptitude for clerical work. The question of how to make out time-tickets in the bindery is not easy to answer. I will state here how good practical results can be obtained, but I do not by any means claim that this would be the best way. It will be necessary to follow the different operations in detail.

**FOLDING MACHINES.**—Under this head I consider not only the operators, but also the signature pressmen, and the helpers engaged in handling the folded sheets ready for the next operation. It leads to more correct results if these three operations are considered as a whole. We will suppose that there are twenty-five folding machines and five signature presses. Out of these machines there may be no work for three, seven may be used on various jobs, and the balance on the job under consideration. This will give 3.5 of the total wages (figured per hour) as the cost of folding the job. These time-tickets must be watched very closely; corrections will be found necessary almost every day. Still I think this method gives better results than the one issuing time-tickets to each hand.

**GATHERING MACHINES.**—Here it is far better to take the time of the machine. Of course, the ticket must show the name of the operator, and the number of the feeders and helpers; the cost clerk must keep track of the wages.

This brings us to the stitching machines. Here each operator may take out a time-ticket.

The covering machines require only one time-ticket, including the operator, the helpers and the sheet-carriers.

As for the host of minor operations, there is no other way but to issue time-tickets to each hand. I will here, however, except piece work. It is not strictly necessary to issue time-tickets for piece work, as the detailed report to the bookkeeper making up the wages list gives the correct amounts better than any other system.

I would have it understood that this gives only a general idea how the cost system may be handled in the bindery. It is a difficult problem, and it will tax the ingenuity of the cost clerk and the time clerk, together with the good will and sympathy of the subforemen, to arrive at correct results.

One word about night work. It is for the firm to decide upon night clerks, or to leave the work to the foremen. Generally night work is only done on a few large orders, and the task is simplified. Still, there must be good will and intelligence brought in here, otherwise the results are poor as far as the cost system is concerned.

How time-tickets may look. Each department needs a somewhat different style of time-tickets; still the principle remains the same everywhere. They should simply give all necessary data. They should be made up in pads provided with a stub for necessary identification, in case they are miscarried or lost. It is practical to use different colors for the various departments, and also for day and night work. This avoids many an error. Each ticket should have a number, give the name of the department, the order number and name of the job, the name of the hand or the machine together with the name of the operator and the total number of the helpers; also the name of the operation. This latter detail is important, as it will happen many a time that this gives the only clue to the hands' wages; it is often impossible or inexpedient to consult the wages book for operations dating back months or even years.

Of course, each ticket must take account of the overtime and double time, if there be any.

It is advisable to use time clocks to stamp the time on the tickets; it is a very good check on the clerical help; still, as the floor space is large, they can not always be used to advantage.

Having thus obtained all the necessary data, it should be an easy matter to put the whole in readable form. For all important jobs, I use cards 5 by 8. In entering the details, one column should always be left for the excess overtime.

**HOW OVERTIME MAY BE TREATED.**—Overtime is a true cost and must be included in the totals. Still, it happens often that there is a great deal of overtime on a certain job, where perhaps the next time there will be none at all. This excess of cost should show on the cost-card. It is done in the following way: In entering the detailed cost on the card, one column should be left open for what I will call the excess overtime; this means the surplus cost over the regular rate on account of the overtime. The total of this column shows that the job would have cost just so much less if all work had been done on regular time.

Being now in possession of the grand totals, it remains to figure the percentage of cost. In judging the profit of a given order, it makes a material difference whether the paper and other materials are furnished or not. In his estimates, a printer can not allow much profit on materials bought outside; practically all profit must come out of labor. This is expressed on the cost-card by a second percentage, which is obtained in deducting the cost of materials bought outside from the totals, and then figuring the percentage of the cost of labor alone. It states the true profit on a given order better and clearer than the first percentage.

In keeping the cost records, I would advise a double system. Of course, all cost-cards should be properly filed away, but moreover for all periodical orders, especially for small jobs recurring over and over again, I would advise the use of a special book, giving the totals and the percentages. In this way it will be easy at any time to judge the value of a contract as a whole: bad, fair, good or too good. This will be my last remark, as the cost system ought also to show when prices are too high; more than one contract is lost for that reason, which might have been preserved with a judicious cut in price at the right time.

#### A SYSTEM IN IOWA.

BY W. M. TRAEER, VINTON, IOWA.

Lack of system in handling orders which results in an utter lack of knowledge of printing cost has put many a good printer out of business. Until a few years ago the small and medium sized printing concerns throughout the country gave scant attention to the actual cost of producing a piece of printing, and the same condition exists to-day to quite an extent. There is absolutely no excuse for this condition, as nowhere in the manufacturing field can a simple cost system be made more accurate and effective than in the print-shop. Nowhere are expensive leaks more apparent and almost nowhere is less attention paid to them. Careless printers would not be so keen to cut prices if they were better posted as to what they were getting in return for the money spent for wages and general expense. They attribute their lack of profits to the high wages of these times, the ever-increasing cost of paper, type and material. It doesn't occur to them that they couldn't tell within twenty-five per cent what their last job of office stationery cost them.

The value of a cost system as an aid to accurate estimating is alone worth the effort; but its value does not end

there. It will compel an economy in time and material that is bound to divert losses into profits.

One of the first things necessary to a printing cost system is a time or working card for each employee, operating in conjunction with a job ticket. This card should provide a space to mark the name of the employee, date, hour of beginning a job, its serial number and hour of finishing. It should include a list of the principal items of work such as composition, make-ready, feeding, etc., set in abbreviated form to save room, around the space reserved for the time and the job number. The employee checks each item of work he performs and marks his hours of beginning and ending. He may do the entire job from composition to distribution or a dozen employees may have a hand in it, but the result is the same. At the completion of the job you have a record on the cards of the time devoted to it and your wage accounts will tell you what you have to pay for the time of each man.

I am using a form of employees' working-card devised to suit an electric time stamp. The employee receives a card when he enters the office at 8:00 A.M. He writes his name in the space provided, stamps the time opposite and takes his first job of work, stamping the time of beginning on it at the left and writing the job number in the center. He also checks the abbreviated items of work that he expects to perform and goes ahead. Unless an unusually close account is desired it is not necessary to prepare separate time on different items of work in the same job when they are performed by the same person. When the employee finishes his part of the job he simply stamps his card in the space provided at the right-hand side.

We have two time-stamps and they are operated by an electric clock, which is a part of the outfit. The stamps can be placed at almost any distance from the clock to which they are connected by electric-lamp cord and operated on an electric lighting current or by dry batteries. They automatically change every minute as the facsimile on the working-card shows.

Our job-ticket form is similar to that used in a great many offices. It is simply a No. 11 Manila envelope, and both sides are used for instructions.

Before sending a job to the composing-room I invariably figure the number of sheets of paper required—allowing for such extras as I think necessary and show how the paper is to be cut. This avoids the possibility of mistakes in figuring and cutting on the part of the employees and when it comes to putting a price on the job I know just how much stock was used. I always require an estimate of the amount of ink used if the job takes more than a quarter of a pound, as I believe that no one can be really accurate in the case of the average half-tone job.

As each job is completed it is delivered to the bookkeeper who attends to the wrapping and delivering, except in the case of out-of-town jobs, which are packed for shipment before leaving the pressroom.

The system of time-keeping outlined in the foregoing accounts for the full working time of every employee for the day. Each night the cards are turned in to the bookkeeper, who, on the morning following or as soon as convenient, enters the time and number for each job, as shown on the working-cards, on separate cost-cards. The time of each employee is entered opposite his name in the first column which bears the date of his working-cards at the head. If the job ticket and finished job have not been delivered to the bookkeeper, she knows the job has not been finished and therefore files the card in a tray of unfinished jobs and adds such additional time to it as may appear upon the working-cards from day to day. Our cost-card provides space for seventeen employees and eleven days' work, which is a good deal more than is necessary for the average job.



Should a job require more time and a larger number of employees two cards can be fastened together.

When the ticket and finished job are ready for delivery and the time has all been entered on the cost-card it is totaled for each employee separately and the cost figured in accordance with the price per hour that is paid for the labor. The cost of the work of all employees is also totaled and entered opposite "time cost" on the opposite or reverse side of the cost-card. Above this entry in a space provided is entered the job number, quantity, date completed, name and address of customer and description.

The cost-card together with the job ticket are then referred to the manager—who adds the general expense, cost of stock, profit and price to customer.

The card is now complete record of the cost of the job and operates as a job day book as well, from which we post into the ledger direct.

At the end of each month we make out a summary of the month's job business showing total cost of all work done, amount of loss if any, net profit and selling price. Distribution is an item that can not, in most cases, be shown by the working cards on the cost record of each individual job; therefore it is entered on the working-cards as a separate job, and the total cost of the time devoted to it during the month is added to the total of other costs on the summary card. An average for six months has shown us that to the labor cost of each job a certain per cent of itself should be added to cover this item excepting in the case of piece work.

Before making out the pay-roll the working-card of each employee is checked over and any time lost during the week is readily found and charged to him.

All cards are filed in index trays with proper guides.

In addition to our job business we print and publish a monthly magazine. We desire to know what the magazine costs us each month, and, to assemble an accurate account of the time, piece work and stock, we employ the following system:

All time on the magazine is taken from the employees' working-cards by the bookkeeper when she is assembling the time on job work. The cost of this time is entered upon separate cost-cards after the name of the employee. Each day requires a new card and the total cost of the time on each is carried forward so that at the end of the month we have on the last card, the sum total of the cost of all time on the magazine. To this is added the cost of the straight composition, which is taken from the compositors' dupes when their "strings" are measured each week. In the outside column of the magazine cost-card is entered each day the amount of stock used and the cost thereof. This is also carried forward and totaled at the end of the month. It is then a simple matter to arrive at the total cost for time, piece work, and stock for the magazine for the month.

To avoid the necessity of continually checking up the paper stock to keep from running short on any line we keep an account of the same, which also enables our bookkeeper to know just how much stock is used each day for the magazine.

As new invoices of paper are received they are, after being carefully checked, entered under their proper initial on index cards. When any quantity of paper is taken out of stock the date, job number, employee, number of sheets, etc., is recorded on a small form printed on scraps of tag-board. These tags or cards are filed in a box close by the paper-cutter and are taken out once every day or two and entered in the proper column on the stock record cards. By this method we have a perpetual inventory of the paper stock on the manager's desk all the time.

We have had the foregoing system in operation for almost a year and I can safely say that it fills the bill

entirely. During that time I have learned more about print-cost than all of my former experiences taught me.

### POINTS ON BUYING A BOSS.

BY H. A. WATERHOUSE.

The general assumption is that the proprietor of the printing-office is the boss. In many instances and often where the best results are reached, this is the truth only to the extent that the proprietor selects the actual boss of his plant. The business general who wins battles usually does so through the agency of his lieutenants and, given the right man as "superintendent," "manager," "foreman," or whatever name he may go by, half the battle for success is won.

Unless his plant is smaller than the average, the proprietor can not take care of both business and mechanical details with that degree of success which an intelligent division of labor would bring. The money boss, as a rule, is best fitted to the business end of the establishment, and one of the indices of his fitness for success is his purchase of the mechanical boss.

An illustration of how important is good judgment in this matter, and that first cost does not always determine value, is found in the following true story of one boss' trouble and another's triumph.

In every city there are one or more printing-office proprietors who are self-constituted censors of the business morals of their competitors. They know the only straight and narrow road that leads to the haven of success, and they are never backward in pointing it out to any straggler who may turn aside into the paths of undercharge or overpay.

One of these gentlemen hot-footed it into the private office of a proprietor in Cincinnati recently.

"My dear Johnson!" he said (which name, by the way, was not the one he used), "I have just heard that you took the contract for printing that hundred-page catalogue for Ironman & Co. at a dollar and twenty cents the page. Surely I am misinformed."

Mr. Johnson looked over the top of his glasses at his visitor, for a moment. "No," he said slowly, "no, you are quite right. I did take the contract at that price, and the work is finished; but how you learned the figures I do not know. Not that there need be anything secret about the matter at all; but I want it understood that I never give out figures at which work is taken."

Then Mr. Censor carefully placed his hat upon the desk, sat down and settled himself to throw a flood of enlightenment into the dark places in Mr. Johnson's mind.

"I got the figures from Mr. Ironman himself," he said. "My price was one dollar eighty-four the page, and I defy you or any other printer to do it profitably at a price approximating ten per cent less than my figure."

"If I have blundered, the experience may be worth the money, and if you have made a mistake our getting together may save a repetition," blandly remarked Mr. Johnson, at the same time rapidly thumbing a card index at his elbow and drawing from it a loose sheet bearing several lines of closely written figures. "At least the experience ought to profit one of us. Here is the record of the finished job, with its items of expense and charge. Show me the under-charge."

"In the first place, the job calls for five hundred copies of a 100-page pamphlet, 5 by 7½ inches, on 32 by 44 by 70-pound, machine-finished book; fair quality and weight antique cover-stock; black ink both inside and cover; bound with two wire stitches. All the copy was submitted for examination before an estimate was given. At a glance it is apparent that the only room for a variation to any

extent in the figures lies in the one item only. Am I right so far?"

"Perfectly. The large item is of course the composition, and there is where you fall down. My composing-room is run on the cheapest possible basis and my foreman figures that I could not set that job for your entire bill."

"We will reach that point presently. The inside stock, you will notice, is charged at \$6, which at 4½ cents cost gives me about \$1 for handling and profit; cover-stock, \$1.25; binding charge, \$3.50; presswork—three 32-page forms at \$3, one 4-page form at \$1; one cover form at \$1, totaling \$11 for presswork. Eighty-one hours' composition at \$1.10 per hour brings the grand total charge to \$6 + \$1.25 + \$3.50 + \$11 + \$89.10 = \$110.85; leaving me \$9.15 for leeway after making a fair charge on all the items that go to the making of the booklet—which is a much greater variation than usual in my results as opposed to my estimates."

"But, begging your pardon, the job was not set in eighty-one hours," put in Mr. Censor, "it could not have been set in that time. My foreman's estimate on the time required for that job was one hundred and fifty-six hours, and my workmen are as rapid as any in the city."

"The facts speak for themselves." Mr. Johnson was calm but emphatic. "The eighty-one hours' time is taken direct from the men's time-sheets, where every hour of every day is fully accounted for. My system of checks upon timekeeping in the composing-room is such that I am satisfied with the testimony of the time-tickets. There is no possible juggling with the returns. Of course I am aware that in some offices it might be possible to cut the time on one job and give the stolen hours to another or to distribution; but in this case that is impossible and the eighty-one hours shown was the actual time spent by the compositors upon that job."

"Instead of being in the wrong myself, it is you that are wrong, and I think five minutes will enable me to show you where you are wrong. What wages do you pay your people?"

"I pay the scale, just as you do."

"And your foreman?"

"The scale, as I said."

"Which is not just as I do, and which is the simple reason why you have figured this job out of proportion to its proper price. I pay my best people over the average and my foreman exactly twice what the scale calls for."

Then Mr. Censor began to sit up and look incredulous. Here was self-confessed extravagance which could cut his price one-third and show by its books that the finished job had made it money.

"You pay the average price," continued Mr. Johnson, "and you get average service. I have always been satisfied with my policy of expecting a good article only when I pay a good price, and this instance has served to deepen my conviction that I am right. In all the years that I have employed my present foreman I have found that his estimates are absolutely reliable, and can be counted upon not to vary over five per cent. In the first place he knows his business; in the next he takes nothing for granted, but carefully examines every page of every piece of manuscript that comes in for a figure. He knows his men and the capacities of the office. His judgment is good, and when he has set a price upon a job and the time for delivering it I am thoroughly satisfied that after the work is done the price will be found correct and the job delivered at the promised time. Can you say the same?"

Mr. Censor was neither convinced nor silenced.

"No, I can not say the same," he answered. "Estimating on composition other than straight matter has always been a lottery with me, and from the nature of the

work I am satisfied it will always be so. I, too, keep accurate records in the composing-room, and so long as a reprint job set in my own office will often vary forty per cent between its setting the first time and its setting the second or third time, I fail to see how it is possible for estimating to be other than a lottery."

"I confess, when a job of any importance nears completion and does not promise to run over the estimate twenty-five per cent, then for the first time since the job came into the house I breathe freely."

"Very often your estimate is such that after the work is done you find it has cost you, instead of paid you, money?"

"Exactly so."

"And very often, as in this instance, your estimate is so far out of plumb in the other direction that you lose what might be a paying job. Think this matter over. On its face it would seem that my foreman receives extravagant wages, yours his due. As a matter of fact, a foreman whose figures are not reliable (within the scope of human frailty of course) is the most expensive luxury in an office, regardless of his wages, while the man whose estimates can be relied upon and who is capable in other directions, is worth always what it costs you to keep him with you. Such men are to be had, and it is in their purchase more than in the buying of a machine or an outfit that the proprietor best shows sound judgment."

Mr. Censor had come after wool, and had he been able to recognize it in the shape it reached him, he would have been satisfied with his clip. That Mr. Johnson had underbid him, that the job had paid Mr. Johnson a profit, that his foreman's erroneous estimate had lost him both job and profit he was finally satisfied; that these things would continue he was also satisfied; but he was not convinced that the blame for the entire difficulty rested upon him because he had exercised poor judgment in buying his boss.

#### NOTES.

AS THIS is written more than forty printing-offices are installing cost systems under the auspices and gentle tutelage of the Ben Franklin Club. Secretary Ellick says: "Once a man discovers just what it means, and how he has been doing some work for less than cost, he begins to pound the truth into his neighbor, and so the agitation and work of installation goes on and on, like the poet's brook."

THE trade has settled down to the understanding that the season of 1908 is to be a dull season, judged by the standard of the two preceding years, and with that understanding has come a species of contentment—or, perhaps, resignation—and a disposition to make the best of the situation and enjoy life as it is. The necessities of the occasion have had at least one good effect—greater attention is being directed toward an understanding of the cost of producing work and a consequent readjustment of prices than when work was so plentiful that pennies were not so important. The good work done by the boards of trade in the various cities and by the technical journals seems to be producing results, and a further development of this sort of education will be of lasting benefit to the whole printing industry.—*Printing Trade News*.

#### PAPER FROM CYPRESS AND GUM.

John W. Gates, in a public address at a mass meeting of citizens of Port Arthur, Texas, has announced his intention of making that city the greatest deep-water port on the Gulf of Mexico. He stated that he had succeeded in promoting the establishment in Port Arthur of a paper mill which will cost \$1,000,000. The pulp will be obtained from cypress and gum.—*The Paper Dealer*.

Who lives in the big stone house on the corner? May be a banker, a dry-goods merchant, a plow manufacturer, but a job-printer — never! No prizefighter ever won much without "science." We're all business prizefighters, and you, Mr. Job Printer, needs "science."

What some may call red tape is profitable carefulness and obedience to law. Underneath the success of practical men will be found sound theory and correct principles rigidly adhered to.

## POOR SALESMANSHIP AILS YOU!

Have you ever tried to figure the bank account you

PRICE ESTIMATE					
NAME OF CUSTOMER					
ADDRESS OF CUSTOMER					
DATE OF ESTIMATE		NAME OF PURCHASING AGENT			
QUANTITY AND DESCRIPTION OF ORDER					
NO. OF PAPER REAMS	SHEETS	SIZE	REAM WT	PRICE/UNIT	AMOUNT
		X			
		X			
Cover		X			
Designing \$		Plates \$			
Shop charges \$		inks \$			
Designing Materials					
Composition - Hand				Points	
Make up - Machine				Em's	
		Forme		Inches	
		Cover			
Electro				Square Inches	
Plating & Make ready				Points	
with use		Colors			
Roughing Job Press				Points	
Ruling		Times Through		Points	
Relating		Machine			
Binding					
Folding					
Wire Sketching		Finishing			
Preparatory Wt		Numberings			
Cutting		Plating & Carriage			
TOTAL PRICE					

FORM 2.

This is one reason why your customers place so many rush orders, and why you continually scurry about after losing jobs to keep your presses running. Why should the delivery time have to be constantly discounted?

SHORT RUNS, RUSH DELIVERIES, BROKEN SHIPPING PROMISES,  
AIL YOU!

Two questions face you. Why are you in the printing business, and why should people want to buy your printing, or, in other words, how can you sell printing at a profit? The necessity, absolute, is to know where "you are at!" What will the job cost, must be answered by, what did the job cost? What proof have you for your figures? The cost of all jobs for a year is the value of unfinished work and stock on hand at the previous inventory added to all the year's expenditures, depreciation and other manufacturing charges, less the inventory of goods-in-process and stock on hand at the year end.

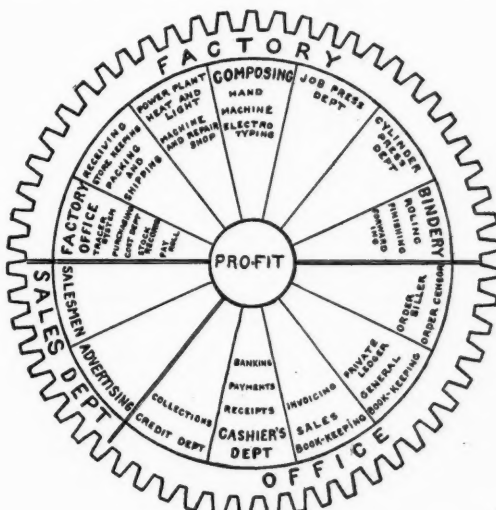
Provable costs will cure the blight and mildew in your bank account. Time-cards increase production. Cost systems expose unintelligent competition. Ask a steelmaker where he would be without costs, and yet he is making the same thing over and over and simply figures in tons. You meet a thousand different kinds of steel. You keep right on quoting the losing price — defenseless.

## INACCURATE KNOWLEDGE OF COST AILS YOU!

Efficient office machinery is as vital as good printing machinery.

The office is no more expense than the composing-room. If you figure ten per cent office expense and it costs you eight per cent, that two per cent is an office profit.

Are you the printer who never gets out his bills until



FORM 1.

## HAPHAZARD PRICE ESTIMATING AILS YOU!

If there's no profit in a job let the other fellow have it. Let him have all the small runs. The little job disrupts your routine. You always have to deliver it next day! I've kept costs on hosts of short runs, and most of them pointed toward the bankruptcy court.



pay-roll time, or when a paper payment comes due, and never balances his books?

If you knew the power of a monthly profit and financial statement at the bank, this last complaint would remain unwritten.

#### NEGLECT OF OFFICE DETAIL AILS YOU!

Ordinary business principles are as applicable to the printing business as any other, regardless of who says "Ours is a peculiar business," or "You can't do that in this line." I have quoted a good many platitudes of the job-printer. You've all heard him say "I guess we'll come out all right on that job." This seems to me, a man outside of the fence, to be your vital weakness, Mr. Job Printer — you guess.

Now, how can you combine the business of making printing with the business of making money?

Here is a clever scheme for keeping track of styles according to size and cloth."

Get your customer's intention, crystallize it, and give him the benefit of your technical knowledge in gaining the happy medium between cost and effect.

For your employer, work for a profit and time! The two words are almost synonymous in the printing business.

Get the order early. Your tickler file will help. Your customer will understand that his work will be more satisfactory if a future shipping date is granted. If you had from thirty to ninety days for deliveries, what combinations you could make, how steady the shop work would flow, how few the mistakes and spoiled jobs, what a bank account! Educate your customer to give you time!

The pricer should create his order on a description and estimate form (see pocket size for emergency use, and desk size for office purposes, Forms 2 and 3).

ORDER BLANK														
NAME OF SALESMAN				SALESMAN'S NO.		NAME OF CUSTOMER				ORDER NO.				
DATE ORDERED		CUSTOMER'S ORDER NO.				ADDRESS OF CUSTOMER								
CREDIT RATING		TERMS SOLD ON				DATE TO BE DELIVERED				DATE SHIPPED				
QUANTITY ORDERED		DESCRIPTION OF ITEM ORDERED												
MATERIALS						LABOR								
DESCRIPTION	ESTD PRICE	ACTUAL COST	OPERATION	ESTD PRICE	ACTUAL COST	OPERATION	ESTD PRICE	ACTUAL COST	OPERATION	ESTD PRICE	ACTUAL COST	OPERATION	ESTD PRICE	ACTUAL COST
END OF PAPER REMAINERS			Compositing			REVIEW			REVIEW			REVIEW		
SIZE			Altimetage - Royal			Rolling			Rolling			Rolling		
PLAN			Make Up											
WGT			Key board			Makeup ready			Makeup ready			Makeup ready		
			Castor			Makeup ready			Makeup ready			Makeup ready		
Cover			Altimetage - Royal			Rolling			Rolling			Rolling		
Drilling			Electric Types											
Plates														
			Key & Make ready			Makeup ready			Makeup ready			Makeup ready		
Job signs						Makeup ready			Makeup ready			Makeup ready		
Jobs - Interior			Wash Up			Makeup ready			Makeup ready			Makeup ready		
Jobs - Cover						Makeup ready			Makeup ready			Makeup ready		
			Rolling Cylinder			Rolling			Rolling			Rolling		
Binding Materials						Rolling			Rolling			Rolling		
			Rolling in Press			Rolling			Rolling			Rolling		
			CARRIED FORWARD											
						TOTALS			TOTALS			TOTALS		

Form 3.

What kind of a machine do you need?

Your machine needs to make sales, make printing keep track of itself; sales department, print-shop, office.

One press or fifty, your work should be cleanly divided according to this trinity.

Compute an analytical "working drawing" of your machine.

By taking the thing apart, as it were, the weak places show up, and the oil-can reaches the rough spots.

How can a seller of printing best take care of his customer and his employer—combine satisfaction with profit?

Your salesman should be thoroughly posted on new ideas, paper novelties, improved methods of illustration, and color schemes. He should maintain an indexed file of samples and examples of exceptional execution.

A tickler file (4 by 6 plain cards) of customer's requirements, accomplished from previous orders and figures, permits your solicitor to approach his purchase definitely.

"A year ago, Mr. Clothing, you ordered a booklet. May we prepare you a dummy for this season?"

"Mr. Clothing, it is time to order inventory supplies.

He should never render a figure without first entering a full description technically of the order.

The pricer or salesman must also have every operation of work tabulated in print on his estimate form, and all materials. This will insure against overlooking "the work or the paper."

You will note on the office blank "point" and "amount" columns side by side for "estimate" and "actual."

The best printing-trades practice approves of all costs and estimates on a "point" basis. This "point" is a unit of time and cost. Ten minutes is an excellent basis for a "point." Therefore, if some part of a job would seem to require an hour's time, the salesman would enter "6" under "points" before "estimate" column in line with operation he is figuring, and so on through the job. He would extend these into dollars and cents on the basis furnished by the sales manager of so much a point, say 20 cents for composition, etc. This prevents the careless method of saying, "That ought to cost about a dollar." Annihilate the guessing! — *M. V. Davidson, in the Book-Keeper.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

**ADOPTED THE FLAT RATE.**—The question of advertising rates is a subject in which practically all publishers are interested, as few are operating under rate-cards which are in every way satisfactory. The "flat rate" has often been advocated in this department, but few publishers have had the temerity to put it in operation. A card recently received from the Owensboro (Ky.) *Inquirer* led to an inquiry as to the satisfaction it is giving and the following letter gives the details:

O. F. Byxbee, Chicago, Ill.:

MY DEAR MR. BYXBEE.—I have your favor and in reply will say that we are using the flat rate only on our foreign business and that the same has proven eminently satisfactory. Prior to the adoption of this rate about

inches of copy on the contract. The difficulty of forcing advertisers to live up to their contracts and collect a higher rate led to so much unpleasantness that we put the present rate in force and are adhering to it in every instance. We have no trouble in collecting the difference of composition charge, because we accept no contracts that do not provide for it.

Regarding position charges: a great many of our advertisers are paying an additional rate for composition and a great many more accept "full position requested" and are taking chances on our spirit of fairness in giving them full position when convenient. This we do on all foreign advertising whenever possible. Since the adoption of this rate our foreign business has shown an increase of about forty per cent. It may be due to the rate, and may also be due to the fact that the *Inquirer* has made a gain of about forty-five per cent in circulation during the same period. Locally we still operate on a sliding scale, but are thinking seriously of putting all our advertising on a flat rate. Very truly yours,

H. VAN TRUMP, Manager.

It will be noticed by the rate-card reproduced herewith that there is an extra charge of 4 cents an inch for composition, which Manager Van Trump says he has no difficulty in collecting. This makes the total cost for a new ad. 14 cents an inch. Another unusual feature of the card is the line, "Positively no cash discount allowed." It would be interesting to know if the *Inquirer* is able to adhere to this rule with all agencies, and if so, if it does not have considerable difficulty in securing prompt payment. There are other publishers using the flat rate for local advertising. Letters from them, giving the result of their experience, will be greatly appreciated by the readers of THE INLAND PRINTER.

**NEWSPAPER CRITICISMS.**—The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

*Sparta (Wis.) Advertiser.*—Make-up and ad. display are both very creditable.

*Lend a Hand, State Penitentiary, Salem, Oregon.*—Your paper is very neat in every way.

*Anacortes (Wash.) Citizen.*—Ad. display, make-up and presswork—in fact, the whole paper—need no criticism.

*Dillon (Mont.) Tribune.*—Your "Personal Pickup" column has an average of four paid items to one real personal. This is a very bad feature of an otherwise excellent paper.

*Denison (Iowa) Bulletin.*—The many good points in the *Bulletin* are not brought out as clearly as they should be. This is evidently due to a combination of three causes—worn type, poor ink and uneven distribution.

*Piscataquis Observer, Dover, Maine.*—Eight years ago I criticized the *Observer* and several changes were made. It is well filled with news which would appear to much better advantage if many more and larger headings were used.

*In the Mist, Niagara Falls, New York.*—What your paper lacks in reading matter it more than makes up in ads. and full-page illustrations. If it is impossible to obtain more news items it would seem to be good policy to devote more space to featuring what you have.

*El Dorado (Ark.) Times.*—What the *Times* lacks most is stronger headlines on the more important items. In the issue of April 23 "A Horrible Tragedy" and "Baxter Keating Killed" deserved much more prominent treatment, certainly much larger heads than "Town Cleaning" or "A Fine Congregation."

*Pleasantville (N. J.) Press.*—A double rule, or at least a parallel rule, should be used between reading matter and advertising. Eliminate the advertising, or as much of it as is possible, from the first page, particularly from the top of the page. A less condensed and a little heavier letter for display heads would also be an improvement.

*Luminara*, published in Madrid, was probably one of the most remarkable freak newspapers ever printed. It was printed with ink containing phosphorus, so that the paper could be read in the dark. Another curiosity was known as the *Legal*. This was printed with nonpoisonous ink on thin sheets of dough, which could be eaten, thus furnishing nourishment for body as well as mind.

**AD-SETTING CONTEST No. 24.**—There were fifty-seven contestants in our twenty-fourth ad-setting contest—an excellent showing considering the fact that there were two such large ads. A study of the specimens reveals some excellent arrangements and when the result is published next month the readers of THE INLAND PRINTER will reap the benefit, but as it will be impossible to publish more than a few of the specimens, those who entered the contest and received the full set will have the advantage. It is

## Advertising Rates of the Owensboro (Ky.) Inquirer

ESTABLISHED EIGHTEEN EIGHTY-FOUR

### DISPLAY

Daily or Weekly, per inch each Insertion

# 10 CENTS FLAT

Electros to be furnished.  
Position at Publisher's Option.

Next R. M. position, per inch.....1c extra  
Full position, per inch.....2c extra  
Composition, per inch.....4c extra  
**Readers**, 10c per counted line.  
**Classified**, 1-2c a word, each insertion.  
**Bills** due monthly as space is used. Positively no cash discount allowed.  
Can use mats and unmounted plates.

eighteen months ago, we were operating on a sliding scale of from 10 to 30 cents per inch, but experience taught us the "foxy" advertisers and agencies had a way of securing the minimum rate by contracting for 1,000 or more inches whether or not they expected to use it. It was not an infrequent occurrence for an agency to contract for 1,000 inches and supply only ten

# No 1



## • № 3

## No 4

## No 9

**Nº 5**

## No 6

THE UNIVERSITY OF CHICAGO, CHICAGO, ILL.

CHARLES COHN ANA, Milwaukee, Wis.

**№ 10**



expected that all the decisions on the best ads. will be received in ample time to give the full result in the August issue.

In some sections of the country it is customary for daily newspapers to publish every morning except Monday, and the Bay City (Mich.) *Tribune* for thirty-five years has been one of these. On May 4, however, it published "the first Monday-morning paper ever issued in any Michigan city outside of Detroit and Grand Rapids." The edition was well received and will be a permanent feature hereafter.

E. B. MACKAY, manager of the Port Arthur (Canada) *News*, sends a copy of the first page of his paper, with the following letter:

Mr. O. F. Byrbee, Chicago, Ill.:

DEAR SIR,—In the "Newspaper Work" department of THE INLAND PRINTER for May I note a criticism which refers to the difficulty of "dressing" a six-column first page. We would be glad to have your opinion of the display on the first page of the Port Arthur *Daily News*, which is herewith enclosed.

Yours truly,

E. B. MACKAY, Manager.

When this page is folded twice the upper right-hand corner makes a good appearance, but on the left two display heads

Each Vote Cast For Carrick is a Vote For Port Arthur

appear side by side, which is always a bad feature. If the first and second columns were transposed the effect would be much better. It seems too bad to disfigure your page with a large display line across the top.

"INDEPENDENT" in action as well as in name is the Lumberport (W. Va.) *Independent* in the hands of its new owner, George A. Dean. At the head of the paper Editor Dean carries a line, "Independent and cash in advance," and every page shows evidence of not only independence but a determination which wins. It would pay the editors

of country weeklies to send a nickel to Mr. Dean for a copy of his issue of May 1 and read some of his plans—they are too lengthy to reproduce here. One of the most important of these is his resolution to increase the subscription price from \$1 to \$1.50 a year. He has set a date, several weeks ahead, when the new rate goes into effect, and then he is endeavoring to get everybody in at the old rate before that

THE EDITOR'S LOOSE SCREW.

date—an excellent way to increase circulation and revenue. Under the heading, "A Screw Loose," Mr. Dean reproduces the clipping shown herewith and thus humorously turns the joke on his competitor: "There may have been some screws loose in Editor Morris' cranium last month, but who would have thought of their falling out and into the form!"

GOOD AD. DISPLAY.—The "law of averages" has been nearly disproven this month in the unusual number of ads. received for criticism. While it will be impossible to refer to them all, still some excellent lessons may be drawn from a study of a few of the examples. The first four ads. (Nos. 1, 2, 3, 4) come from Rex H. Lampman, editor of the Neche (N. D.) *Chronotype*, who is a firm believer in white space and wide margins, and these ads. demonstrate his good judgment. These four ads. may also be of value to publishers who wish to show their several banks a modern way of using newspaper space. The Bank of Neche evidently changes its copy each issue and each ad. has its own particular and distinct argument. The *Chronotype*, by the way, is an excellent example of a country weekly. Example No. 5 comes from J. R. Alford, foreman of the Dublin (Ga.) *Times*, who says, "I did not get the result I wished for and am sure one of your criticisms will be the lack of white space between the border and the text." By comparison with the first four ads. it will be seen that this would be an improvement, but the effect would have been much more pleasing if either the body type had been smaller or the display larger, as there is not enough con-

trast. The panel at the side shows much better contrast. An entirely different series of display type could have been used in this panel to advantage. In No. 6, set by H. Emmet Green, of the Pleasanton (Kan.) *Enterprise*, we have an example of pleasing contrast. Exclamation points in display lines are a relic of the past, and in this instance use up valuable white space which should have been left on either side of the two lines in between the words "Free." The character "&" should never be used except in a firm name and the "and" could have been omitted entirely here. Had it been necessary to fill this line it could have been set thus: "March 19th, 20th, 21st." The ad. of Lloyd C. Henning (No. 7) comes direct from the advertiser. Here the compositor has not carried to completion his own

instance—the ones containing cuts could have been two columns wide and the others one column. Many suggestions along this line will be found in No. 9, a full-page ad. set by J. L. Ferguson, of the Pawnee (Okla.) *Courier-Dispatch*. This shows fine contrast all through and the prices are brought out in just the right way in connection with display lines of the particular articles to which they refer. The top display line might have been just a little larger and the two following lines a trifle smaller. S. Weineke, ad-compositor on the *Operative Miller*, Chicago, sends two copies of his magazine for criticism of his work. The ads. show excellent taste throughout, leaving no room for criticism. One ad. only is shown (No. 10) as it depicts a pleasing style of display, but little used.



EMPLOYEES OF CANANEA HERALD, CANANEA, SONORA, MEXICO.

Top row, from left to right: F. Márquez, compositor, Spanish paper; D. R. Patterson, job compositor and stoneman; Frank Robles, job compositor and make-up; F. B. Metzger, pressman; Earl Hatch, solicitor; Elmer Atcheson, feeder.

Bottom row Miss Lola Alford, compositor English paper; H. E. Penick, foreman; Miss Addie Titus, compositor English paper; M. R. Smith, feeder; Harry Atcheson, feeder; Miss Simmond, Miss de la Fuente, Miss Quiroga, bindery.

plan. The body of the ad., including the rules at the side, should have been set more narrow so that the display at the top and bottom would have extended beyond. The rules are run a trifle too close to the display. No. 8, a three-column ad., comes from Archie H. Freeman, manager of the Hector (Minn.) *Mirror*. Here Mr. Freeman has had considerable difficulty in getting the cuts and the matter which goes with them separated from other items on account of the size of the cuts, as will be noticed by the items of men's clothes beside the cut of the little boy and the shoe prices beside the cut of a hat. This could have been avoided by running two panels side by side in each

THE *Cananea Herald*, of Cananea, Sonora, Mexico, about forty-five miles from the Arizona line, publishes two weekly newspapers, one in the English language, consisting of eight pages, and one in Spanish, of four pages. The plant is owned by the Cananea Consolidated Copper Company, and handles a large amount of jobwork, including upward of seven hundred different forms used by the copper concern. Two of the machine compositors shown in the group, Miss Addie Titus and Miss Lola Alford, recently set thirty galleys of eight-point type on the English edition in one week. This is a record on which the ladies are to be congratulated.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

**PRINTING ON VARNISHED LABELS (266).**—Submits a varnished label printed on medium weight label stock in dark-green ink from a solid form. The lettering appears in white; also a panel in which the imprints are to be printed. His inquiry reads: "How can I print a name in the blank white space so that it will appear as uniform as the rest of the label? Is a special ink required, or may the difficulty be overcome otherwise?" *Answer.*—If the ink which was used for the solid part of the label is too thin or soft to cover properly, try some full-bodied ink of the same color. Use the minimum amount of ink, or just sufficient to cover properly. If the stiff ink tends to peel the stock, add a few drops of spirits of turpentine occasionally and rub it up on a slab. A small amount of reducer may also be used.

**COAL OIL VS. GASOLINE (264).**—"Which is the better roller wash, coal oil or gasoline? Is there any substitute for either of these?" *Answer.*—We recommend coal oil in preference to gasoline or benzine for roller cleaning. Various liquids are used for cleaning ink from rollers, some of which are patent preparations. Any oily liquid will remove undried ink from rollers or plates, but where ink is partly dry or where strong varnishes are used in their manufacture, an ink solvent is required to facilitate the cleaning of the inky surfaces. The use of gasoline or benzine for roller cleaning is discouraged by the Boards of Underwriters on account of fire risks. Among the various liquids used for removing ink from rollers are: crude oil, machine oil, turpentine, coal oil, etc. Tarcolin is a preparation which has the approval of the Board of Underwriters and is largely used as a substitute for benzine.

**HALF-TONE CUTS ON COVER-STOCK (270).**—Submits a cover-page printed on fifty-pound, mat-surfaced cover-stock, in brown ink. In the center of the page is a 1 by 3½ inch half-tone cut of a bottle bearing a label of strong contrasts. The make-ready of the cut and the presswork of the page in general indicate careful treatment. Too much color was carried, which caused the middle-tones to appear somewhat heavy. The type-matter in the page contained several heavy lines, but they did not require full color as carried. Our correspondent says: "Please criticize the page which I have printed with duplex sepia brown ink." *Answer.*—The only error noticeable was the carrying of surplus color. This fault caused the flat appearance in the cut. The practice of carrying too much color seems to be a common mistake. Pressmen should aim to carry just enough ink to make the solids print without appearing weak. Consideration, however, must be given such grades of stock which by their greater power of absorption tend to weaken the solids by taking up the color.

**INSUFFICIENT DRIER IN TINT (265).**—"In printing a form of cuts on a two-revolution press I ran a green tint first. On this tint I printed a solid French green. Some of the sheets looked good; on others the solid color failed

to cover properly, leaving some cold-looking spots. The form was made ready carefully, an even color was carried, the register was perfect, but the job as a whole was unsatisfactory. Kindly inform me where the trouble lies." *Answer.*—Not having received a specimen of the job we can only surmise the cause of the second color not lying properly. The fault is probably due to the tint not containing enough drier. A tint or other color which is to be the foundation, so to speak, of a series of impressions should contain sufficient drier to hold it to the stock. A tint that can be rubbed from the stock when dry does not contain enough drier to bind it to the paper. It is a serious error to attempt work of this kind without having made a trial of the drying and covering qualities of the inks to be used.

**BRIGHT GOLD ON CIGAR BANDS (238).**—Submits sample of cigar bands printed in red and gold, on litho coated label stock, together with another sample which it was desired to match. The correspondent asks: "How can I produce the brilliant gold effect as on the sample marked 'B'? I have been using a special gold size made for the stock. I use a 60-cent bronze powder which looks dull when compared with the sample marked 'A.' I have tried bronzing by hand and with machine, but with the same result. Would like to know how to produce the bright gold effect as shown on the sample enclosed." *Answer.*—Since you have used a different grade and color of gold bronze from the sample you desired to match, it would not be possible to make them look alike. In producing work of this kind some printers prefer to make two impressions of the size; the first as a "filler," the second to follow when the first impression is dry. The bronzing is done in the usual manner. Bronzing on the second impression gives a more complete coating, and the cleaning of the sheets does not impair the bronzed surface. A brighter appearance is given the bronze by embossing with a heated die.

**POWER REQUIRED TO DRIVE PRESSES (235).**—"New Zealand" writes: "Kindly let me know through the 'Pressroom Department' (as a guide when installing) the power required to drive the following machines: cylinder presses: 14 by 21, 21 by 28 and a four-page newspaper press, double-ender; platen presses: 9 by 14 and 12 by 17, a twenty-two inch paper cutter and an ordinary ruling machine." *Answer.*—The query concerning the power required to drive each machine we considered on the basis of individual motor-driven machines, possibly the most economical way of furnishing power for printers' machines. For a pony-cylinder press, a one and one-half horse-power motor will suffice. For a cylinder press 21 by 28 inches, two horse-power. For a four-page, double-ender newspaper press, five to seven horse-power. For platen press, 9 by 16 and 12 by 17, one-half and one-third horse-power, respectively. A twenty-two inch paper cutter may be operated by a one-half horse-power motor. A one-quarter horse-power motor will operate a ruling machine. If the machines are to be driven by the motor through the medium of shafting and belts then the aggregate horse-power or equivalent as represented above should be increased one-third to compensate for the loss by frictional transmission.

**CHROMATIC PRINTING AT ONE IMPRESSION (240).**—"Will you inform me whether the chemical process of preventing the mixing of adjacent colors when printed at one impression is practical? I have been told that a pressman somewhere or other sells a formula for a compound, which, if added to adjacent colors, will prevent their mixing; the only thing necessary was to prevent the disk from revolving." *Answer.*—We are not conversant with the method you describe of chromatic printing with one impression, but we presume it is the same scheme exploited by itinerant pressmen for a number of years. With this plan it was



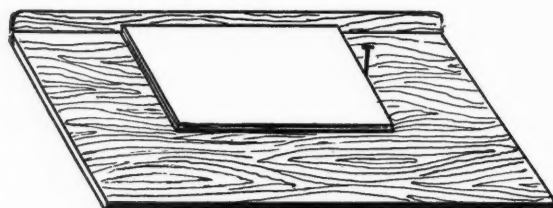
supposed that if two colors were mixed with vehicles which oppose each other that these colors would not "run together" or blend. A trial will show that even though the inks are mixed with opposing vehicles that they will combine. Recently a correspondent wrote us concerning a similar method: "This formula was offered to us for \$25, but as it took too long to make the press ready for use, we decided we did not care to purchase the secret of being able to work different colors of ink within a lead of each other at one impression, and without these inks blending. The work produced, however, shows that the inks do blend and 'run together' even with his expert manipulation."

**PRINTING PARCHMENT DIPLOMAS (268).**—Submits a parchment diploma 18 by 24 inches, printed from an electro form of script and shaded text with the usual ornamentation and curved headline. The heavy lines and solids in the ornaments do not print well on account of the greasy finish of the parchment. The grade of ink used was evidently unsuitable for the work. Our correspondent says: "We are having considerable trouble; one sheepskin will print all right, the next two or three will print mottled in the solids, the next one may print all right, and so on. There is no apparent variation either in the quality or finish of the parchment. Would be pleased to receive any helpful information regarding this matter." *Answer.*—Parchment has invariably a greasy finish, and this condition may prevent the ink lifting properly from the form to the stock. In printing on parchment a suitable ink must be used. The ink should be finely ground in strong varnish, giving it a full body. The parchment may be treated by rubbing it with powdered magnesia placed on a piece of cheesecloth. This treatment will usually cause its surface to have a greater affinity for the ink. Another method is to moisten a clean piece of cheesecloth with gasoline and rub quickly the surface to be printed. This prepares the surface for the ink and does not injure the parchment. The principal requisite in work of this kind is to have a suitable ink.

**CARE OF THE ELECTRIC PROOF PRESS (273).**—Joseph F. Miller, of Washington, D. C., contributes the following timely suggestions on this subject: In operating the electric proof presses now in common use in many shops, both job and newspaper, difficulty is often experienced in getting a good proof where the matter is composed largely of open or rule work. The paper invariably wrinkles badly and becomes a torment to the none-too-patient proofreader. Overlaying with a sheet of stiff paper is unsatisfactory and consumes time. Now, the next time you have trouble, let the impression roller or cylinder just slightly grip the sheet at the galley end, then, while momentarily stopping the machine, throw the loose end of the sheet over the impression cylinder, following with a gentle guidance of the hand while the cylinder completes its course, printing the sheet from the roll on the same principle as the ordinary cylinder press, the result being a perfectly smooth and clear proof. Blurring of the bottom lines in a proof is so often seen that it is taken as a matter of course and passed along with other faults that have the right of heritage. This is a fault that is entirely inexcusable if the directions for keeping the machine in order are carefully observed. In most cases when any attempt at all is made to remedy the nuisance, a type-high slug is placed next to the last lines on the galley. Another troublesome proceeding. The simplest remedy is cleanliness. Keep perfectly free from dirt and grease (the latter more particularly, because a little grit may do some good) the bearing surface of the impression cylinder and its runway on the bed of the press. Lubrication is needed only for the tiny rollers that bear against the spring rods which control the impression. The machines referred to are of the style put out by the Barnharts and by Wesel.

These little "wrinkles" to avoid wrinkles may not be new to some, but so far as I am aware they are original with the writer, who has had the difficulties to overcome while in charge of this class of work in the Government Printing-office, and, anyway, those who do not know them will no doubt be greatly benefited by the information thus imparted.

**DEVICE FOR STRAIGHTENING STOCK.**—A correspondent suggests the following: "To avoid waste of time, trouble and damage to stock by straightening by hand, I drive a sixpenny nail into the receiving board just far enough to make it stand upright, as shown in illustration. As I remove the printed sheet from the platen I feed it against the nail. When I have finished the run the work is perfectly straight, and if the job is in a hurry the sheets can be lifted right into the padding machine. When I cut the stock for a job that is to be padded, I put a sheet of jute-board cut exactly the size of the stock, say 17 by 22, under the stock in the cutter. Between every 125 sheets of stock



DEVICE FOR STRAIGHTENING STOCK.

I place another jute-board. This facilitates cutting, and the stock ready for the press has the padding backs at their proper places, and they are always the right size. By carrying the backs along, feeding the printed sheets against the nail with the left hand, and putting the backs in their proper places as you come to them, much time can be saved, and the whole process prevents the office having a littered appearance. Labor-saving and time-saving methods ought to be considered as valuable as labor-saving and time-saving machinery."

**POST-CARD PRINTING (267).**—Submits a post-card printed from a half-tone cut of excellent contrast on bristol board double-coated on one side. The printing is done with an ink which gives a double-tone effect, having a glossy finish in the solids. The middle-tones show a faint double-tone of green, the whole being a highly finished print. Our correspondent asks: "(1) How can work of this kind be printed on a platen press? (2) What kind of ink is used to give the double-tone effect? (3) Is the card varnished?" *Answer.*—(1) Work of this character may be produced on platen presses. The cards may be cut double, three or four on, as the size of the press and the character of the illustrations permit. The ordinary bird's-eye and other views, if sufficiently contrasted, are suitable for reproduction. They appear best in fine screen half-tone cuts. (2) The ink used is a special grade and gives a double-tone effect. It is made especially for half-tone cut work and may be procured from any good dealer. (3) The card is not varnished. The solids and dark tones appear glossy, but this is due to the excellent grade of ink used, and the skill displayed by the pressman in the make-ready and the carrying of the proper amount of color. A strong effect is produced by printing the half-tone in a good black or green-black, and when dry to take a second impression with the same form but using a thin gloss varnish instead of ink. The varnish may be tinted with an emerald green, using one part green to one hundred parts varnish. The side guide should be shifted a trifle, not more than the width of one-

half a dot of the high lights. For make-ready on this class of work the mechanical overlays should be used, as they give better service and more truly render the tone values of the half-tone cuts.

**TREADMILL DRIVE FOR PRESS (269).**—A Louisiana printer writes in substance as follows: "(1) I have a scheme for driving presses which I believe is original. My idea is to have a dog operate a treadmill or cylinder power to drive my 8 by 12 jobber. Do you believe the method practicable? (2) What will remove oil and dirt from the painted parts of a press without doing harm to the paint? How may I remove rust and keep bright the unpainted parts of a jobber?" *Answer.*—(1) The method of press-driving you suggested has been in use for several years. A Canadian printer uses a Newfoundland dog in a cylinder treadmill of the rotary squirrel cage pattern to operate his cylinder press. Two dogs work in relays, relief being given at regular intervals. Several patterns of treadmills are available for this purpose; they are handled principally by dealers in dairy supplies. (2) Wash the painted parts of a press with coal oil and wipe with a dry rag. In a humid climate it is almost impossible to keep the unpainted parts of iron or steel on machines from rusting unless they are coated with a film of oil. Some printers have the bright work on small presses nickel-plated and buffed. This treatment renders the parts almost proof against rust and tarnishing. We do not advise the use of emery or emery-cloth about a press on account of the danger of having journals cut. Exception is made where a press is taken down and overhauled, and proper care is exercised in cleaning and assembling.

**UNSUITABLE INK AND STOCK (271).**—Submits two impressions of a letter-head. One is printed on a white-wove flat paper, watermarked. The other impression is printed on a piece of two-ply smooth bristol and is submitted for the purpose of contrast with the original specimen. The form contains two oval half-tone portraits of normal contrast, 1¼ by 1½ inches. The ink was evidently too soft for the work, and not having suitable body did not yield the solids and middle-tones properly. The correspondent describes his trouble as follows: "How can I make sample No. 2 print like No. 1? These impressions were made from the same make-ready. I used a half-tone ink and printed them on a new 10 by 15 jobber." *Answer.*—There are several reasons why the two impressions are so unlike. The letter-head is printed on an uncalendered surface with an ink which is unsuited for the work, as it is a soft-bodied grade. The impression printed on the smooth surface of the cardboard exhibits a uniform appearance in the solids and middle-tones due to the smoothness of the surface on which it is printed. The ink in this instance, as regards body, is well suited for the cardboard. The make-ready is ample, and had a suitable grade of flat paper been used, together with a good job black ink, the appearance of the work would have been more satisfactory. Since paper-dealers can supply you with a grade of finished flat stock, without water-marks, that is suitable for printing with half-tone cuts, it is advisable for printers to dissuade their customers from selecting stock unsuited to such work.

**INK RUBS OFF AND DOES NOT DRY (272).**—Submits two inserts printed on satin-proof stock from a 5¼ by 9¼ inch tint-block in a light-buff ink. This tint is to be the groundwork of a cut of a vehicle in black. The tint is not printed smoothly, the ink lying very irregularly, although the tint-block is a solid. The ink does not take hold of the stock, but rubs off readily. Both tints are alike in that respect, although differing in color, which indicates that the difficulty is with the ink. Our correspondent, in referring to the trouble, says: "The enclosed samples are

impressions of a two-color cut form which we are trying to print on a new 10 by 15 platen press. We would like to know if it is possible to do this class of work properly on such a press? If so, how can we get the ink to cover solidly and hold to the sheet? Should such work be done on a cylinder press?" *Answer.*—The printing of a solid tint-block of that size on such highly finished stock will be attended with some difficulties, principally on account of the lack of proper distribution. However, the work can be done properly, providing the form is given a careful make-ready and suitable ink is used. Presswork of this character can be executed to better advantage on a cylinder press because of the larger distribution area of the rollers, and the means of handling sheets printed with solid cuts without danger of smutting. Solid cuts which require unusual impression will print to the best advantage when the impression is received on a firm tympan, such as is afforded by a few sheets of hard manila and a pressboard. The form should not be built high by pressboard underlays, but rather use the impression screws. This changing of the impression-screws is undesirable except to avoid the building up of form or of the tympan, it being the lesser of two evils. The ink is an important factor. Since the finish of the stock will not stand a tacky ink, it becomes necessary to use an ink which will have a coherent body without the excessive "pull" so common in stiff inks. The reducing with varnish of a stiff-bodied ink will not serve the purpose as it only adds a surplus of vehicle to the ink, which tends to diminish the covering qualities. To secure a proper ink it is advisable to furnish your inkman with explicit information regarding the work. Send a sample of the paper and an impression of the cut, or cuts, if there are to be progressive impressions. State the number of impressions and the press on which the work is to be done, in order to obtain the requisite amount of ink. This will enable your inkmaker to mix an ink suitable for the work.

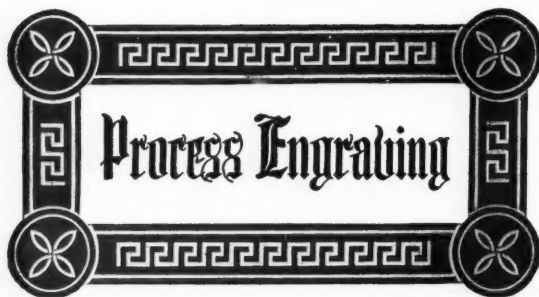
#### STUDENTS FAIL AS EDITORS.

There is at least one newspaper editor in Kansas, C. S. Finch, editor of the *Lawrence Gazette*, who does not regard the recent experiment of allowing the class in journalism of the State University to edit the *Lawrence Journal* a success. Concerning the paper issued by the student he says:

"The whole edition was a fake, and was prompted by greed and a love for the sensational. There has been a sorry row between the alleged editors and the publishers of the paper for several days, and there has been a town row started that has caused more ill-feeling than has been known in the city before for years. And all because of a love for sensationalism, and because the management of the paper that consented to the use of its columns could make a few dollars out of it.

"The *Gazette* did not intend to mention the matter either directly or indirectly, for the whole incident, paper and all, would not have been worth a three-line item had there not appeared articles wholly without foundation, alleged interviews that are repudiated, and figures falsified for purely sensational purposes. In giving the amount of liquor sold, for instance, by certain drug stores, the records were deliberately falsified, and about double the amount actually sold was given in the alleged newspaper.

"The edition was no credit either to Lawrence or the university, and the *Gazette* hopes that sensational journalism has received a jolt in Lawrence that will prove fatal to it. The work done is surely no credit to the school of journalism at the university. There is reason to believe that the writers responsible for the scandalous articles will be given a chance to present their proofs."



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

ANSWERS TO CORRESPONDENTS.—“G. A. C.,” Somerville, Massachusetts: For a quick reëtching acid there is nothing better than perchlorid of iron. If the copper plate is warm the iron will work exceedingly quick. To clean a half-tone when the ink has become hardened in it, benzole and a stiff tooth-brush should do it. Let the benzole lay on the plate for a while. If this does not remove the ink then heat the copper plate and pour some lye solution on and scrub again. This will not only remove the ink but the enamel as well. “F. X. T.,” Notre Dame, Indiana: Uviol glass, which permits the violet rays to go through readily is used in lenses in Europe and in the tubes for Cooper-Hewitt lamps in this country. It proves to be a valuable discovery for processworkers.

ETCHING COPPER WITHOUT PERCHLORID OF IRON.—J. R. Brown, St. Louis, writes: “I have discovered what I think is a new method of making photogravures. I use another material than gelatin or glue to coat the copper with, but I find that while perchlorid of iron has a hardening effect on glues and gelatins it softens my new material. Is there not some other etching fluid I could use than perchlorid of iron?” *Answer.*—There are several other mordants that can be used for etching copper, but the basis of them all is usually hydrochloric acid, which acts violently on any resistant coating that has heretofore been suggested. Possibly you have found a resist that will stand hydrochloric acid, and it is to be hoped you will let readers of this department know about it if you have. The best substitute for perchlorid of iron to etch copper is made as follows—make two solutions:

No. 1.		
Hydrochloric acid .....	10 ounces	
Water .....	100 ounces	
No. 2.		
Potassium chlorate .....	2 ounces	
Water .....	50 ounces	

Mix equal parts of the above solutions when you are about to etch copper.

UNSTRETCHABLE PAPER.—J. T. O'Connor, New York, wants to get a paper that will not stretch, to use in pulling transfers of maps for retransferring to zinc. *Answer.*—His purpose is not clear. He should find a nonstretchable paper at lithographic supply houses which lithographers use for retransfer purposes. A paper to be nonstretchable should be waterproof or nearly so. A paper treated with wax or resin would not stretch, but would not answer for transferring. The following method is recommended for making a paper that will not stretch: Take a Steinbach or Rives paper and soak it in a solution of four ounces of shellac, one ounce of borax and twenty ounces of water. After drying the sheet soak it in this solution: Two ounces of French gelatin dissolved in thirty ounces of water and

mixed with sixteen ounces of alcohol in which one ounce of white shellac has been dissolved. Dry the sheet of paper well, when it will be found to be practically unstretchable during the operation of transfer pulling.

A HAND-BOOK ON WOOD ENGRAVING.—“Miss Typo,” Albany, New York, writes: “I am a compositor who reads every line of THE INLAND PRINTER. I have been very much interested in the articles on wood engraving. When I was a girl I led the whole school in drawing and was told I should follow it up in a drawing school. An uncle, a printer, advised me to be a compositor and now I regret it. I have always been a lover of wood engravings and would like to take up the work of engraving now. Could I not buy some engraving tools and wood blocks and practice it? What I need is a good book on the subject. Will you please recommend one to me.” *Answer.*—Your query recalls the fact that Sarah E. Fuller was the first woman wood engraver in the United States and most enthusiastic was she in believing that it was an ideal employment for women. She wrote a most practical book on the subject which was published in 1879, with this title: “A Manual of Instruction in the Art of Wood Engraving, with a Description of the Necessary Tools and Apparatus and Concise Directions for their use: Explanation of the Terms Used and the Methods Employed for Producing the Various Classes of Wood Engravings.” The name of the publisher is forgotten, but the book can be found in the State Library at Albany or in any large library.

TO STOP TUBERCULOSIS AMONG PROCESSWORKERS.—One of the advantages of organization among workmen is shown by the steps which the International Photo-engravers' Union of North America is taking to stamp out tuberculosis, which takes away annually such a large percentage of its members. A printed list of forty-two questions has been sent to the chairmen of all the chapels in this country and Canada as to the ventilation and sanitation of the workrooms. These questions would take up a page of THE INLAND PRINTER, so there is but room to quote a few of them to show how well the matter is covered: “Are the workrooms so situated as to permit of a sufficient supply of fresh outer air when required? Are all darkrooms ventilated in such a manner as to permit the circulation of air when the door is closed? Are the darkrooms 6 by 6 feet or thirty-six square feet in size? Give size if less. Is the room where zinc etching is done so situated as to permit of sufficient supply of fresh outer air? Are the sinks where chemicals, such as cyanid, mercury, etc., which are in constant use by photographers so situated as to permit the admittance of fresh outer air? Is the work known as ‘cutting out,’ ‘intensifying,’ etc., where cyanid and other fuming and poisonous chemicals are employed, done partly or entirely in the darkroom? Is it a regular practice in your shop to have the shop generally aired before or during working hours? In sweeping floors is there anything moist thrown upon the floors (such as sawdust) to prevent dust raising while sweeping? Are running boards, to stand upon, provided for all sinks, and in that way prevent the feet from becoming moist or wet? In the printing-rooms where bichromate of ammonia is used, is a sink provided and conveniently situated to prevent drippings of chemicals on floor and also to enable the rinsing of the hands immediately? In the event of a breakage of a carboy of acid have the employees instructions (printed or otherwise) informing them how to proceed immediately in order to destroy the harmful effect of the acid? How is acid drawn from carboys in your shop? Is there fire-fighting apparatus installed in your chapel for immediate use? Are fire-escapes provided? Are benzine and other inflammable rags kept in metal cans?” The writer takes the liberty of calling the attention of the I. P. E. U. of N. A. to dragon's-



blood and the various etching powders as a cause of tuberculosis. He has a theory that these powdered resins, breathed so freely into the lungs as they are by etchers, are an irritant that brings about many deaths. The writer has followed to the grave so many of his brother workmen in thirty-four years of process life and so many of them were etchers that this effort to bring about more healthful shop conditions appeals strongly to him. In no trade is there greater need for more sanitary conditions, and the I. P. E. U. should have all the support possible in this matter.

**IS HALF-TONE BECOMING UNPOPULAR?**—One of the surest tests of the favor with which artists or methods of illustration are held is to be found in the popular illustrated monthly magazines, whose publishers are constantly on the lookout for the kind of illustration that will best suit the public and at the same time be inexpensive and practicable. What is meant by inexpensive refers to the whole expense attached to an illustration, from the ordering of it to the binding in the magazine. For instance: Suppose a

lisher is deciding more and more in favor of the line cut can be determined by comparing the number of line cuts and half-tones in the monthly magazines. In one of the May magazines there were fourteen line cuts to four half-tones. It can not be said that photoengravers are responsible for the loss in favor of half-tones, for their product has gradually improved. The trouble is due almost entirely to the printing, and for this the publisher is responsible. The high price of paper has resulted in the use of a cheaper stock on which the pressman can not get the results he formerly did, so he has ceased to take pains and the consequence is the half-tone does not please the public, while the line cut that prints on almost any kind of paper with good results and with little attention from the pressman is meeting with favor. Engravers should watch this change and take more pains with the engraving of linework, but above all things get better prices for that class of work on account of the increased care which will be required in producing it.

**HIGHLIGHT PROCESS.**—The half-tone engravings shown in Figs. 1 and 2 are illustrations of a new development which has been given the name of the "Highlight Process." This process has been in use to a slight extent in foreign countries for the past two years, but has only been devel-



FIG. 1.—Highlight Process by the Binner-Wells Co., Chicago.

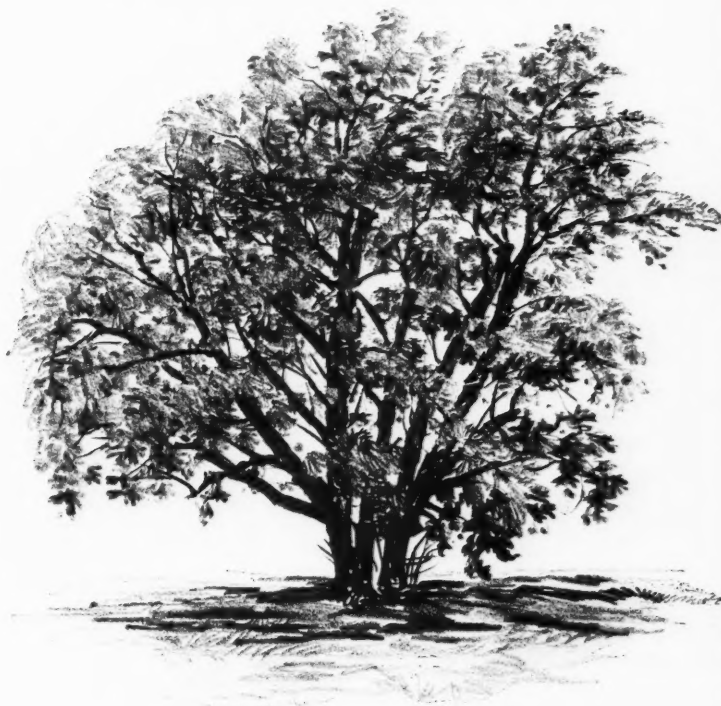


FIG. 2.—Highlight Process by the Binner-Wells Co., Chicago.

publisher finds he can purchase a photograph of a building he wishes to portray for \$5, while a pen-and-ink drawing of the same building would cost \$50. Now the leaf of book paper on which the line engraving of the pen-and-ink drawing is printed might cost for the big edition of the magazine but \$50, while the leaf of coated paper on which the half-tone would be printed, in the same edition, might cost \$150, making a difference of over \$50 in favor of the pen-and-ink drawing without counting the saving in the line-engraving cost compared with the half-tone, or the little trouble in presswork the line cut is to the half-tone. Now the question comes to the publisher, which style of illustration pleases the reader? If the half-tone gives the greater satisfaction, is it worth the difference in cost? That the pub-

lisher is deciding more and more in favor of the line cut has been used very little. It has been carried forward and perfected in Chicago by the Binner-Wells Company. It is especially applicable to reproductions of all kinds where the medium used in the drawing is either crayon or pencil. The process eliminates the half-tone screen wherever a pure white shows in the background and the body of the subject, and gives the exact texture of a pencil or crayon stroke. The results here reproduced, if made by the ordinary method of half-tone engraving, would require a great amount of handwork in finishing the plate. Even at much expense it would be impossible to give the exact effect or to make an exact reproduction of the original drawing. Besides, hard edges would be formed and all the inherent

harmonious softness in gradation of the tones into pure white lost irretrievably. There is no hand-tooling or hand-finishing of any kind on these specimens.—L. C. S.

**ZINC AT A BARGAIN.**—"Engraving Company," New York, writes: "By express we send you a sample of a case of zinc we bought at a bargain to learn what you think is the matter with it. We bought it C. O. D. from a smooth-faced, pious-looking old chap who said he had secured it from a zinc concern that had closed out their stock for cash. He did not leave his card, so we can not give his name that you might warn others of the fraud. His zinc is absolutely worthless; but what we would like to know is, is there any use to which such impure zinc could be put, for we want to get rid of it?" *Answer.*—If one is liable to buy zinc from any junkman that comes along instead of the reliable dealers in metal who cater exclusively to photoengravers and who have large capital invested in the business, then they should expect little sympathy if they are "stung." A piece of the sample sent was cleaned with potash and put into a tub with one ounce of nitric acid to twenty ounces of water. The surface was brushed over with a bristle brush a few times and then only the acid bath allowed to act on the zinc; immediately it turned a dull bluish-gray color, on which the acid bath had little effect. In ten minutes the surface of the zinc began to look like a medium-coarse emery-paper. It was really the worst looking piece of zinc that an acid bath ever attempted to dissolve. This zinc had evidently been scrap zinc which had been remelted, and as zinc of that kind is too brittle to roll again into sheets it is customary to add at least ten per cent of lead to make the rolling possible. This zinc in question seems to have more than ten per cent of lead in it. The only use that can be made of it now is by the makers of Babbitt metal, and to them it might be sold. If photoengravers will but learn that the best zinc and copper is the cheapest, then they would buy metal only from reputable dealers and save money. The saving of a fraction of a cent a pound in the metal usually means a loss of dollars in the etcher's and finisher's time, besides giving plates of less depth and with ragged lines and dots.

**BAXTERTYPE.**—Julius Kronhold, New York, asks: "Please answer me this question: What is Baxtertype? I see by the clipping which I enclose that color-prints made by this process are bringing big prices in London. Is it a new color process?" *Answer.*—If you had seen the May INLAND PRINTER you would have found among the London Notes on page 253 a good account of Baxter and his work. What processmen are curious to know is just how Baxter made his color-plates. He kept his method secret, except to licensees of his patent, but from picking up scraps of information from many sources the writer has been able to patch up the following as the Baxtertype process in brief; George Baxter, wood engraver and painter, began printing pictures in color in 1829. In 1835 he received a patent for the method he had perfected. He engraved first on steel in stipple a key-plate of the subject to be printed in color. Transfers were pulled from this key-plate and transferred to as many zinc and copper plates as there were to be colors in the finished print. He used copper for some color-blocks, as we do, for he found that zinc affected certain inks. All his color-plates, and he used at times as many as twenty-seven for a single print, were engraved intaglio, which accounted for the richness of his results and the big prices prints by his process bring now. He had many licensees for his process in Europe. Chromo-lithography was his competitor, though it never produced results as fine as his. The bringing into use of the steam-lithographic press in 1865 made lithographic prints so much cheaper that the Baxtertype was driven out of business eventually. We who have so much trouble in maintaining register with

three and four color prints on dry paper, can appreciate the difficulties Baxter had to print in register from twenty-seven plates on dampened paper. He printed only on hand presses, with registry points pricked through the paper, and kept the paper at the same degree of moisture all through the printing. Of course the climate helped him, but his success was due solely to his capacity for taking plenty of time and extreme pains with his work.

**TAX FREE ALCOHOL.**—John J. Griffin, San Francisco, asks: "Where is that tax-free alcohol that you promised us for making collodion? I find I must pay as much as ever, though I understood that the \$2-a-gallon tax was to be removed. The chemist from whom I buy alcohol does not know about denatured grain alcohol or where he can obtain it. What is the trouble?" *Answer.*—This is a hard question to answer, for the whole subject seems to be in a muddle. It appears that the demand for a denatured alcohol came largely from the automobilists who wanted to use it in their machines instead of the products of the Standard Oil Monopoly. Their appeal naturally excited sympathy from the authorities at Washington. Photoengravers expected to be benefited of course, so the bill was passed and now it seems no one is particularly pleased over it. Denaturing alcohol means to add to alcohol something that will make it unfit to drink. Now for automobile uses that can be readily done by adding benzine or gasoline to wood alcohol. The whole matter is in the hands of the Commissioner of Internal Revenue at Washington, whose entire time is taken up watching "Moonshiners" and illicit distillers. As soon as you mention adding something to grain alcohol, such as photoengravers use, he immediately sees how the denaturing agent can be afterward removed and the alcohol become again potable. Still Section 80, of the Act of Congress of June 7, 1906, says: "The Commissioner of Internal Revenue will consider any formula for special denaturation that may be submitted by any manufacturer in any art or industry and decide whether it is practicable to permit the denaturant suggested." Now the trouble is photoengravers have not agreed upon a denaturant. The Photoengravers' Association has suggested a formula containing ten per cent of ether and a certain number of grains of the iodids of ammonium and cadmium; this makes it difficult for the user of this alcohol to figure out how much more ether, iodid of ammonium and cadmium he must add to make up his formula for collodion. The subject should be taken up again by the Photoengravers' Association and adjusted so that our industry can get the benefit of tax-free alcohol.

**A TECHNICAL SCHOOL FOR PROCESSWORKERS.**—Matthew Woll, president of the International Photoengravers' Union of North America, 6216 May street, Chicago, writes: "I desire to express my appreciation of the 'Notes on Photoengraving' which you have been editing for these many years. While I have not read all of them I have read a great number and I have always found them interesting and instructive. I have been especially attentive in reading your notes during the past year and a half and your notes in the last two issues pleased me particularly, and I wish here to thank you for the high appreciation you have shown to one of our officers, Mr. Louis A. Schwartz, of Philadelphia (in the paragraph 'A School for Photoengravers,' page 257, May INLAND PRINTER). This question of 'Trade School' is one which no doubt will receive considerable thought at our coming convention. Our ex-council has considered this question quite fully and we have looked into the various means possible, whereby we hope to improve still further the skill of our members. I would suggest that if you have any plan, or if you believe any arrangements can be made whereby our organization could encourage such means for the elevation of the skill of our

members, I should be grateful to you to submit such plan or procedure to our ex-council for their consideration, assuring you that any suggestion coming from you would be given every consideration possible." *Answer.*—This praise from the president of the I. P. E. U. of N. A. for the value this department has been to processworkers is appreciated heartily. An English writer has said that "THE INLAND PRINTER is the only school for photoengravers in America." For fifteen years the writer has seen many attempts to do what this department is doing for processworkers, to give them assistance when in trouble and keep them posted in the newest developments in their ever-changing business. An English journal for May quotes eight paragraphs from this department. Its "Notes" are translated into German, French and other foreign languages so that it has become an international clearing-house for processworkers. As to the school for engravers, a plan will be submitted as Mr. Woll suggests.

#### PRESSMEN URGED TO STUDY UP.

As a general thing the pressman has little opportunity to familiarize himself with the nomenclature of the factory from which the presses he runs come, and as a consequence, it is no unusual thing to find good pressmen—to say nothing of those less absorbed in their calling—discussing their work and their presses with a labor at description that is little in advance of the efforts of one who is trying to make himself understood without a knowledge of the prevailing spoken language.

It is true this condition does not reflect the standard of the pressman's intelligence—does, in fact, belie it—it yet it is something not to be proud of, and an opportunity should be welcome whereby pressmen can learn to talk as connectedly and intelligently of their machines as they can handle them.

It appears that the fault for this condition should be borne equally by the pressman and the pressbuilder.

With the pressman the fault is traceable to his meeting-room, into which too little of the technical phase of his interests is permitted to enter to afford him opportunity of learning to at least speak of his work, his presses and their parts with as much familiarity and as little embarrassment as the member of the union most advanced in this respect. The writer at one time was fortunate enough to have access to the weekly meetings of an organization which gave over half of these to the discussion of technical subjects. These were usually introduced by a lecture or paper by one of the members; were sometimes illustrated with a stereopticon, and were always followed by a discussion in which a remarkably large percentage of the members took part. And the members of this organization were not at a loss to express themselves intelligently and concisely on subjects concerning their craft and the machinery within their care.

The possibilities of such a departure in our craft are peculiarly many and, it might be added, are generally not unappreciated, but the subject has been persistently neglected by reason, palpably, of lack of a sufficient degree of interest to "go through with it" even after a start has been made, which is true of a number of instances we have in mind.

The pressbuilder's fault is lesser and lies in the paucity of his descriptive matter. We feel assured the pressman would appreciate in due measure readier access to descriptive matter which would aid readily in familiarizing him with the designations and the exact functions of the various parts of the press, and, unquestionably, this would redound to the mutual advantage of pressman and builder. — *American Pressman.*



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

LEGAL proceedings have been begun by the Mergenthaler Linotype Company of New York against the Linotype and Machinery Company, Limited, of London, and Walter Behrens, the latter's agent in Paris, for infringement of the American company's patents in France. Several of the infringing machines sold by the British company in France have been attached by legal authority.

THE Lanston Monotype Machine Company has about completed the installation of the battery of fifty duplex Monotype keyboards in the Government Printing-office. By these machines it is possible to perforate two separate rolls of paper at one depression of the keys, or to set six-point on one side and eight-point on the other, or, by locking one side, use only the other. These machines will be used mostly on the printing of patent specifications.

PRACTICE SENTENCES.—An eastern operator asks: "Can you give me a few sentences for practice wherein all the letters of the alphabet are used?" *Answer.*—All the letters of the alphabet will be found in any of the following sentences: "The quick brown fox jumps over the lazy dog." "Pack my box with five dozen liquor jugs." "John quickly extemporized five tow bags." "Frowzy quacks vex, jump and blight." "Quack! Glad zephyrs, wave my first javelin box."

MATRIX EARS DAMAGED.—An Indianapolis (Ind.) operator writes: "Will you please inform me what it is that is chewing the ears in the enclosed matrices? Is it caused by a poor lock-up, and if so, how is it remedied?" *Answer.*—The damage to the matrix ears appears to be from two causes. The lower front ear on the lower-case "i" has a bruise, which may be caused by repeatedly striking, as it descends from the magazine, on the top of the lower assembler glass. The upper part of this glass should be examined, and if found nicked or rough should be replaced with a new one. The shearing of the ear on the other matrix may have been done by the duplex rail in the first elevator, as the disk moved forward to lock up.

NEW EDITION OF "MECHANISM OF THE LINOTYPE."—In response to a demand for detailed instructions on the latest models of Linotypes, Nos. 4, 5 and 6, the author of this text-book has revised it, and it is now offered in its third edition, enlarged to cover these models. This is the only work on the subject giving instructions in the care and operation of the latest improved Linotypes, and it will undoubtedly meet the same cordial reception at the hands of operators and machinists which was accorded the earlier editions. The price is still retained at \$2. Orders can be sent to The Inland Printer Company or any branch of the Mergenthaler Linotype Company.

MEASUREMENT OF TYPE.—The Republican Printing Company, Forest City, Iowa, writes: "Will you kindly tell us the exact number of ems in the enclosed proof of solid



thirteen-em nonpareil, and how many ems in an inch of solid thirteen-em brevier?" *Answer.*—To ascertain the number of ems of any body in a given length of line, multiply the length in picas by twelve and divide by the size of body in points. Thus the thirteen-em line of six-point (or nonpareil) is found to contain 13 by 12 points, or 156 points, which divided by six gives twenty-six ems to the line. As six twelve-point lines make one inch, there are twelve six-point lines in the same measure, which, multiplied with twenty-six, gives 312 as the number of ems of six-point type in one inch. A foot-rule showed the proof to be twenty-nine inches long, so there are 9,048 ems in it when measured this way. However, when the lines are counted it is found that there are less lines per inch than the formula requires. Linotype slugs are always thicker than what the point system demands, and so a less number of slugs are found in a given number of inches. A table of measurements and rules for calculation are given in the "Mechanism of the Linotype," which is sold by the Inland Printer Company. Price, \$2.

**REPORT ON COMPOSING MACHINES.**—The officers of the International Union have compiled statistics on the number of machines and operators in the various offices in their jurisdiction and the published report in the *Typographical Journal* for May shows these figures:

Make of machine	Union offices.		Nonunion offices.		Total in union offices.	Total in non-union offices.	*Total in use.
	News-paper.	Book.	News-paper.	Book.			
Linotype.....	5,564	1,764	749	641	7,328	1,390	8,718
Monotype.....	77	395	17	314	472	331	803
Simplex.....	61	13	18	15	74	33	107
Monoline.....	64	18	8	16	82	24	106
Rogers.....	32	-----	11	-----	32	11	43
Empire.....	-----	-----	-----	3	-----	3	3
Thorne.....	-----	-----	3	-----	-----	3	3
Linotype Jr.....	-----	-----	1	1	-----	2	2
Bellows Compositor.....	2	-----	-----	-----	2	-----	2
Total.....	5,800	2,190	807	990	7,990	1,797	9,787

Percentage in union offices .82.

\* Figures in this column represent machines in the jurisdiction of 578 reporting unions.

Fourteen unions report that machines have not invaded their jurisdiction. The number of unions reporting the various kinds of machines in operation is as follows:

Linotype.....	537
Monotype.....	123
Simplex.....	70
Monoline.....	26
Rogers.....	11
Empire.....	3
Thorne.....	2
Linotype Junior.....	2
Bellows Compositor.....	1

The number of operators employed is given in the following table:

Class of employees.	Union.	Non-union.	Total.	* Per cent union.
Male machine operators.....	10,073	1,192	11,265	89
Female machine operators.....	332	381	713	47
Machine tenders.....	673	151	824	82
Operator-machinists.....	1,345	277	1,622	83
Total.....	12,423	2,001	14,424	87

\* The percentages are not reduced to accurate fractions.

The last report was published in 1905, and since that time there have been notable increases in the number of Monotypes and Linotypes, and decreases in all other makes of machines in use. One style of machine, the Graphotype, of which fourteen were reported in use in New York city in

1905, does not appear in this year's list, while two new machines have been added, the Linotype Junior and the Bellows Compositor, two of the latter being in the office of the *New York Herald*. Only 578 unions have reported this year as against 637 in 1905. The number of operators of all classes has increased, as also the percentage of non-union men.

**LINOTYPE COMPOSITION.**—Success Linotype Composition Company, Des Moines, Iowa, writes: "We have a large contract on our hands which calls for matter set solid and delivered ready for make-up, and are having difficulty in deciding what a make-up's duties are. I send you proof sheet of one job in which six kinds of type are used as marked. We have to go through copy six times to complete matter and I contend that when we set matter and give it to them, each different face on separate galleys as we dump from machines, it is ready for make-up. Or, in other words, the man who puts it together is a make-up. Under what name would you term the man who does this work?" *Answer.*—The difficulty which you have in deciding how the composition should be delivered under the terms of your contract lies in the fact that you confuse the practices of machine composition with those of hand composition. The rules and usages of the trade are still governed by the rules and usages of the days of hand composition. When a customer gives you copy, it is supposed to be placed in the galleys in regular order, as the copy runs, headings, tabular matter, cuts, etc., coming in their regular sequence. Any changing or rearranging of the matter on the galleys is a part of the composition, and is usually the "bank man's" or galley boy's work. The galleys are read and corrected, and then delivered to the make-up. The make-up's duties are exclusively those of making up the matter into pages. Perhaps the time has arrived when the rules and usages governing Linotype composition should be definitely established and generally understood, but we are not aware that any such rules have been framed.

**THE MERGENTHALER IN NEW ZEALAND.**—A correspondent writes as follows from New Zealand: "At present there are in Dunedin (N. Z.), nineteen Linotypes (working on two daily newspapers), three Monolines, and one Monotype (jobbing offices). Quite recently, however, the directory and general printing firm of Messrs. Stone, Son & Co. made a new departure by installing a Model 4 Mergenthaler (double-decker, quick change), the first Model 4 in the south island. The machine has created a favorable impression on operators and mechanics alike who have inspected it at work. There is no engineer, the two operators (working two shifts) attending to the mechanical work in connection with the monster. The heartrending troubles peculiar to all new machines have now been overcome, thanks mainly to instruction received from 'The Mechanism of the Linotype' (by J. S. Thompson) and the queries and answers in 'Machine Composition' in THE INLAND PRINTER (which paper we subscribe to), and the machine is running splendidly off the top magazine and fairly satisfactorily off the lower, with prospects of improvement very bright indeed. As the 'Mechanism of the Linotype' only deals with the Model 2, and in our opinion not in detail, we have had on more than one occasion a lot of hard thinking and worry to overcome a hundred and one things that happen on the lower magazine when working, but which are never present when working off the upper. With every other part of the machine the book has been invaluable to us, and we would not part with our copies for gold. Our greatest trouble was with transpositions off the lower magazine (off the upper they are practically unknown). The lower-case 'i' eight-point is the chief offender, as many as ten lines in a hundred having to be reset from this cause. Proofs enclosed will speak for themselves. Strange

to say, on the ten-point (lower) the 'i' runs just sweet. Also, we have trouble with the spaceband missing after 'a' and 'I' when used in sentences. The large spaceband cam has been attended to, also 'i' cam; magazine, matrices and escapements have all had a post-mortem. The machine is running at about sixty-five revolutions a minute, driven by an Emerson motor supplied by the company. The machine, driven by this motor, will cast not quite six lines a minute. The particular question we would like to ask is can the keyboard be speeded without increasing the speed of the distributors? Our reason for asking this question is that before we got the Emerson we had a motor driving the machine eight lines a minute, and about every five minutes we had to get up to the distributors. With the Emerson motor on it is quite a common occurrence to run a whole shift without the distributors having to be attended to. There is a very slight squirt of metal at back of mold when casting. It causes no inconvenience whatever. Should this be? If not, what remedy would you prescribe? Are all the big records they write about in America the real thing or do they exist only on paper? Some time ago we read an account of an operator manipulating the keys to the tune of thirteen thousand ems per hour on agate without any special preparation on machine. Could you tell us the length of the slug, whether set solid or not, and what other 'phat' went with it? Also what rate was the machine running? Away down near the South Pole we are just a little skeptical. With reference to 'Machine Composition,' we would just say that we have read THE INLAND PRINTER for the past two or three years, and what have been other operators' worries have also been ours; and from your answers to questions we have on more than one occasion been enabled to remedy matters that may have otherwise worried us. May you continue to smooth the way for the operators!" *Answer.*—It is encouraging to know that our humble efforts are of help to Linotypists in far-off New Zealand as well as nearer home. The "Mechanism of the Linotype" has been revised recently, and now covers the new models as well as the older ones. With respect to the trouble you are having with transposition of the lower-case "i" in the lower magazine, the trouble is perhaps with the matrix itself. It may be rough on the edges, or the "i" channel may be rough. The channel can be smoothed with a fine file near the mouth of the magazine. Transpositions may be due to too rapid fingering of the keyboard, as you say your operators are used to higher speed machines. The ball-bearings for the matrix belt of the lower magazine must be constantly attended to and lubricated with a mixture of graphite and vaseline. There is no need for increasing the speed of the keyboard in the Model 4 machine, as the keyboard in this model runs faster than in the older machines. You can drive the entire machine faster by increasing the size of the pulley which is driven by the motor, if you wish. If there is a leak of metal back of the mold you should test the trueness of the mouthpiece by using prussian blue as described in the "Mechanism of the Linotype." As to the big records made in this country they are genuine; the particular one you mention being made on thirteen-em pica measure, solid, with the regular run of newspaper copy without "phat." As we recollect it the machines were running at about nine lines per minute.

#### RECENT PATENTS ON COMPOSING MACHINERY.

Spaceband.—Heinrich Degener, Berlin, Germany. Filed November 11, 1907. Issued May 5, 1908. No. 886,583.

Spaceband.—Alexander Dow, New York city, assignor to Mergenthaler Linotype Company, New York. Filed June 28, 1907. Issued May 5, 1908. No. 886,584.

Distributor Bar.—Alexander Dow, New York city, assignor to Mergenthaler Linotype Company, New York. Filed June 28, 1907. Issued May 5, 1908. No. 886,585.

Linotype Machine.—Alexander Dow, New York city, assignor to Mergenthaler Linotype Company, New York. Filed June 29, 1908. Issued May 5, 1908. No. 886,586.

Matrix Distributor.—Alexander Dow, New York city, assignor to Mergenthaler Linotype Company, New York. Filed June 29, 1908. Issued May 5, 1908. No. 886,587.

Style B Linotype.—W. H. Scharf, Montreal, Canada, assignor to Toronto Type Foundry Company, Limited, Toronto, Canada. Filed March 22, 1906. Issued May 5, 1908. No. 886,646.

Linotype Matrix.—Alexander Dow, New York city, assignor to Mergenthaler Linotype Company, New York. Filed June 28, 1907. Issued May 5, 1908. No. 887,034.

Spaceband.—Alexander Dow, New York city, assignor to Mergenthaler Linotype Company, New York. Filed June 28, 1907. Issued May 5, 1908. No. 887,035.

Wide-spacing Attachment for Linotypes.—G. F. Wallin, Kansas City, Missouri, assignor to Wallin Addressing Machine Manufacturing Company, Kansas City, Missouri. Filed July 20, 1907. Issued May 12, 1908. No. 887,678.

Assembler Duplex Rail.—D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed March 6, 1908. Issued May 19, 1908. No. 888,176.

Keyboard.—D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed March 24, 1908. Issued May 19, 1908. No. 888,177.

Multiple-magazine Linotype.—T. S. Homans, Brooklyn, New York, assignor to Mergenthaler Linotype Company. Filed December 12, 1907. Issued May 19, 1908. No. 888,402.

Matrix Escapement.—H. Petersen, Minneapolis, Minnesota. Filed August 26, 1907. Issued May 26, 1908. No. 888,649.

Double-magazine Distributor.—H. Petersen, Minneapolis, Minnesota. Filed September 16, 1907. Issued May 26, 1908. No. 888,650.

Linotype Machine.—F. B. Converse, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed February 4, 1908. Issued May 26, 1908. No. 888,786.

Slug-trimming Knife.—G. F. Wallin, Pocatello, Idaho, assignor to Wallin Addressing Machine Manufacturing Company, Kansas City, Missouri. Filed July 9, 1907. Issued May 26, 1908. No. 889,074.

#### TO STOP THE STAMP "LEAK."

Following the example of Germany, Postmaster-General von Meyer has issued an order intended to prevent pilfering of postage stamps which is such an annoyance to many business men. The method is by perforation in such a manner as to be a means of identification, but it may not be used for advertising purposes. The official order: "United States postage stamps, to be acceptable for postage, must be absolutely without defacement: *Provided*, That for the purpose of identification only, and not for advertising, it shall be permissible to puncture or perforate letters, numerals or other marks or devices in United States postage and special-delivery stamps. The punctures or perforations shall not exceed one thirty-second of an inch in diameter, and the whole space occupied by the identifying device shall not exceed one-half inch square. The puncturing or perforating must be done in such manner as to leave the stamp easily recognizable as genuine and not previously used. The use of ink or other coloring matter in connection with such puncturing or perforating is prohibited."

**IMPORTANT CONVENTION OF BOOKBINDERS.**

The atmosphere was tense at the eleventh convention of the International Brotherhood of Bookbinders, which was called to order at Cincinnati on Monday, June 8. In common with printing-trade organizations, the Brotherhood has had an eight-hour affair, and apparently has suffered more than the others. At all events, it has no record-breaking assessment to plume itself about as the typographical union had, nor can it point to a great increase of membership as the pressmen's union does. The bookbinders have been and are in a fight, and they know it. Consequently there was business—serious business—for the convention to do, and the members selected the delegates from among their best men and women. Determined and earnest they appeared to be. There were present more than the proportion of women usual in labor gatherings, and they were far from frivolous, paying strict attention and participating in the debates effectively. Some talked in the tone and attitude of the maiden demanding her rights, while others discoursed in a philosophical and argumentative manner that showed acquaintance with the collegiate style that flourishes among settlement workers. The women evidently did not expect favors on account of their sex; if dues were being discussed and those of females were less than those paid by males, it was not the result of an appeal to the gallantry of the male delegates, but on account of the depreciated earning capacity of the sisters. Yet there was a distinctly feminine tone to some of the debates. The men were chided for their proneness to spend money over bars, and the convention at large was reminded that the acceptance of something for nothing was a serious matter, in that it tended to prevent the upbuilding of good character.

After the usual addresses of welcome and the report of the committee on credentials, the executive council reported "on the most important term in the history of our Brotherhood," and charged up the slight decrease in membership and the financial difficulties of the organization to the depression. The council was sure that the return of prosperity would see the Brotherhood recover, and expressed the hope that recent stress would result in the adoption of laws that would strengthen the organization, so that it might enjoy "a prosperous and glorious future."

Much of President Glockling's report was devoted to a résumé of the eight-hour-day campaign and the events leading up thereto. Mr. Glockling advocated authorizing the officers to investigate and, if deemed desirable, institute a system of trade education somewhat similar to that of the International Typographical Union, and the convention agreed with him. Secretary Dougherty's report was notable in that it was confined to a statement of receipts and expenditures without an explanatory or advisory word.

Mayor Bookwalter, of Indianapolis, who is an ex-printer, addressed the convention in the interest of having the International headquarters located in the Hoosier capital. The consequent discussion developed that thirty per cent of the Brotherhood membership is located in Greater New York, and nearly seventy per cent within a radius of three hundred miles of that place. Secretary Dougherty said he was indifferent as to the postoffice address of headquarters, but he wouldn't leave Gotham, and so Mr. Bookwalter's invitation was declined.

The convention decided to continue the eight-hour strike, and the assessment was reduced to four per cent on the earnings of male members and one per cent on those of females. About an hour was spent in the discussion of technical education, during which one of the speakers said that much of the best decorative binding was done by amateurs. He did not blame the amateur, but did contend the

binder should equip himself to meet the demand, and declared he could "easily acquire all the student can extract from the art course. Having mechanical ability, which the student does not possess, the artisan can dominate the field. The designer and finisher combined in one man will be productive of better all-around results than can be obtained by the finisher taking orders from a designer who knows nothing of the mechanics of the trade. If designing were more general among bookbinders the field for their work would expand. There is an immense amount of work in decorative leatherwork which might be done in the bindery."

The eleventh convention came to an end on the fifth day, after thanking all and sundry for favors shown and making this selection of officers: President, Robert Glockling, of Toronto (unopposed); first vice-president, Joseph A. Prout, of New York; second vice-president, Miss Rose Kelleher, of San Francisco (unopposed); third vice-president, Louis Stark, of Washington, D. C.; secretary, James W. Dougherty, of New York (unopposed); statistician, Harry J. Kalb, of Indianapolis; executive council, William C. Booth, of San Francisco; Simon Hartman, of New York; Godfrey E. Rehahn, of Detroit; Frank Terry, of Akron; Joseph McManus, of Boston; A. P. Sovey, of St. Louis; Thomas V. Mullen, of Albany; John Metzger, of Philadelphia, and Miss Anna Neary, of Baltimore.

**PRINTING-TRADE JOURNALS.**

Those who have watched the rise and fall of the many trade journals which have appeared during the past fifteen or twenty years must have been impressed with the fact that printers as a class are hard to please. Perhaps being themselves producers of printed matter they lose their appetite or respect for such matter on the principle that "familiarity breeds contempt." Especially marked has been their lack of appreciation for those trade journals which have adopted names and methods significant of the ornamental and fanciful phases of the business. Colored specimens and beautiful pictures have been presented in abundance; but while these called forth praise at the time, they do not appear to have any lasting hold upon the trade. They have passed away; and yet during their existence they presented the best that could be done in the way of so-called artistic printing. It would almost seem as though there was a fatality connected with such words as "effective," "artistic," and "art" when applied to printing-trade journals. Indeed the same seems to hold good when such titles are attached to printing-offices. Some of the smallest concerns and most miserable failures have been called by such names. The fact is that printers are for the most part plain, practical men and attach very little importance to glitter and flourish. If they appreciate anything in the way of trade literature it is that kind which conveys practical information which they can turn to account. They may not object to that information coming to them in the shape of good printing, but they can dispense with the "picture gallery" accompaniments, especially when the picture supplements have no relation to their trade interests. The fact that this journal has now reached its sixty-second volume is good evidence that printers appreciate sound trade literature.—*British and Colonial Printer and Stationer.*

**SASSY ABOUT IT.**

If you don't like the tone of this paper tell us in a letter containing a dollar bill, the price of a year's subscription. Otherwise keep still, as its none of your darned business.—*Spring Hill (Kan.) New Era.*



## STRUGGLES OF EARLY LINOTYPE MAKERS.

At the banquet of the Get Together Club—which is an organization of the sales department employees of the Linotype Company—at New York, one of the speeches was of especial interest, being a historical sketch of the struggles of the pioneers in the business. The toast was "Our Past," and the speaker the secretary-treasurer of the company, Mr. Frederick J. Warburton, who is reported in the *Linotype Bulletin* as saying:

It has been a peculiarly attractive feature of the organizations which began and continued the development of the Linotype that their stockholders, officers, and employees have borne a sort of family relation to each other, and that their interest in the enterprise has not been bounded by mere financial considerations. Perhaps this has grown out of the warm friendship which existed between the beginners and which was transmitted to their immediate friends, who, and not the general public, came in as help was needed; cemented by the struggles through which they had to pass and the acquisition of the spirit thus engendered by employees, whether stockholders or not, as they slowly drifted in. Some of these last came to us as boys and girls, and their admiration for this as the greatest thing in the world and their devotion to its service is worthy of note.

It is surprising to find to-day how many people "know" that Mergenthaler, after a long and deep study of the subject, all by himself, walked into the offices of certain newspaper publishers one day and said: "See, I have solved the great problem of the 'art preservative'—the days of typesetting are at an end"; and that he finally died in poverty, while others reaped the reward of his genius. But, as Josh Billings very aptly advised his young friend, "It is better to be a little ignorant than to know so many things that ain't so." Mergenthaler was a genius, and every Linotype man glories in it; he created one of the wonders of the world. But it is a far cry from the Linotype, as he designed it, to the Linotype which satisfies the high demands of the printing art of to-day, and for this advance we are indebted largely to the genius of a Dodge and the genius of a Rogers.

I have had to do with the story from about the beginning, so I can here speak "by the book." I had the privilege of helping to support the man who invented the machine which gave Mergenthaler his inspiration, and then I had the additional pleasure of helping to support Mergenthaler himself while he was being inspired. Then I was a private individual. Later, after I had assumed a treasurer's responsibilities, without a treasury, I had occasion more than once to borrow personally enough to meet the weekly pay-roll. I apologize for saying this much about myself; I give it merely as part of the early history, of which I am asked to speak, and to show that it was not always smooth sailing. And let me remark here that Mergenthaler died a millionaire in 1899, and that his family's royalties have been never less than \$50,000 a year since that time.

But before commencing my story, which will be brief, I may remind you that there are two things of great importance, as you gentlemen will readily appreciate, which were the products of other minds, namely, the slug or solid line of type, after which the machine is named, and the spaceband. The first of these is to be credited to Charles T. Moore of Baltimore, and as to the second, although there has been much controversy over it, I think we have now settled down to the belief that it was the invention of Jacob W. Schuckers.

In the autumn of 1876 Charles T. Moore exhibited to a company of Washington reporters, among them James O. Clephane and Andrew Devine (two of our present directors), a printing-machine upon which he had been working for many years and which he then believed to be substantially complete. It was a machine of very moderate dimensions, requiring a small motive power, and which bore upon a cylinder in successive circles the characters required for printed matter. By the manipulation of finger keys while the cylinder was kept in continuous forward motion, the characters were printed in lithographic ink upon a paper ribbon, in proper relation to each other. This ribbon was afterward cut into lengths, arranged in the form of a page, "justified" to a certain extent by cutting between and separating the words, and then transferred to a lithographic stone, from which the print was made.

A number of these machines were built, and they were used in Washington and New York, mainly in the transcription of stenographic notes taken in law cases and in the proceedings of legislative committees. But mechanical difficulties became so frequent that the parties interested resolved, before proceeding to build on a larger scale, to put the machine in the hands of a mechanical expert, so that it might be tried out and a determination reached as to whether or not it was commercially practical. They were not so sure of an immediate fortune then as they had been earlier.

In their search for an expert, a Baltimore manufacturer named Hahl, who had constructed some of the machines, was consulted, and upon his recommendation his cousin, Ottmar Mergenthaler, was selected to undertake the work, and thus the future inventor of the Linotype was discovered and started upon his task. The contract with Mergenthaler was that he should give his services at a rate of wages considerably beyond what he was then receiving, and the cost of part of a shop and of the necessary material was also provided for him.

The task undertaken, however, proved to be a far larger one than had been anticipated, and the means of the promoters were exhausted long before

the modifications and improvements continually presented had been worked out. The circle of contributors was, therefore, necessarily widened, and, indeed, that process went on for years enough, could they have been foreseen, to have dismayed and disheartened the beginners. Mergenthaler and Moore, assisted by the practical suggestions of Clephane and Devine, continued to work upon the problem for about two years, by which time the lithographic printing-machine had become one which indented the characters in a papier-mâché strip, and this being cut up and adjusted in lines upon a flat surface, the way was prepared for casting in type metal.

The next step of importance was the production of the "bar-indenting machine"—a machine which carried a series of metal bars, bearing upon their edges male printing characters, the bars being provided with springs for "justifying" purposes. The papier-mâché matrix lines resulting from pressure against the characters were secured upon a backing-sheet; over this sheet was laid a gridiron frame containing a series of slots, and into these slots type metal was poured by hand to form slugs bearing the characters from which to print. This system was immediately followed by a machine which cast the slugs automatically from the matrix sheets, one line at a time.

It was in this work that Mergenthaler received the education which resulted in his great invention, and in due time he presented his plans for a machine known as the "band machine." In this the characters required for printing were indented in the edges of a series of narrow brass bands, each band containing a full alphabet, and hanging, with spacers, side by side in the machine. The bands tapered in thickness from top to bottom, the characters being arranged upon them in the order of the width-space which they occupied. By touching the keys of a keyboard similar to a typewriter, the bands dropped successively, bringing the characters required into line at a given point; a casting mechanism was then brought in contact with this line of characters, molten metal forced through a mold of the proper dimensions, and a slug with the printing-surface upon its face thus formed.

This was recognized as a great advance and was hailed with delight by the now largely increased company. The necessary funds were provided and the building of the new machine undertaken. But Mergenthaler continued active, and before a second of the "band" machines could be built, he had devised a plan for dealing with the letters by means of independent matrices. These were stored in the newly devised machine in vertical copper tubes, presenting very much the appearance of a diminutive church organ, and from the bases of these tubes the matrices were drawn as required by a mechanism actuated by finger keys, caught by the "ears" as they dropped upon a miniature railway, and by a blast of air carried one by one to the assembling point. Wedge spacers being dropped in between the words, the line was carried to the front of the mold, where justification and casting took place.

Success seemed at last to have been reached, and now the problem was, first, how to obtain means to build the machines, and, second, how to persuade printers to use them. The first of these was the easier, although no slight task; the second was one of great difficulty. The field for the machine then in sight was the newspaper, and the newspaper must appear daily. The old method of printing from founder's type, set for the most part by hand, was doing the work; a revolutionary method, by which the type was to be made and set by machines, although promising great economies, was a dangerous innovation and one from which publishers naturally shrank. They could see the fate which awaited them if they adopted the new system and it proved unsuccessful. However, a number of newspaper men, after a careful investigation of the whole subject, determined to make the trial, and the leaders of these were Whitelaw Reid of the New York *Tribune*, Melville E. Stone of the Chicago *News* (to whom succeeded Victor F. Lawson), and Walter N. Haldeman of the Louisville *Courier-Journal*.

Into these offices, then, the Linotype went. To Mr. Reid belongs the honor of giving the machine a name—Linotype—and of first using it to print a daily newspaper. Of the machine last described, 200 were built, but before they were half marketed the ingenious Mergenthaler had presented a new form, which showed so great an advance that it was perforce adopted, and the machines then in use, although they gave excellent results, were in course of time displaced. The new machine did away with the air blast, the matrices being carried from diagonally placed magazines to the assembling point by gravity, and the distributing elevator was displaced by the familiar arm, which lifted the lines of matrices, after the casting process, to the top of the machine and returned them to their places.

This, perhaps, may be said to be the dividing line between ancient and modern Linotype history.

It is a fortunate thing that men are so constituted that prosperity and happiness so soon wipe out the recollections of adversity and distress. This enterprise is generally looked upon as one which has been attended by universal success, and, taking the results into account, perhaps it is natural, but it has had its hardships. No sooner was the master-printer convinced that we had something worth while, than inventors innumerable remembered that they had been thinking along the same lines and had something just as good, but not just the same, to offer, and then began a fight for life—a fight to maintain the rights which had been earned through these years of work and worry. Mr. Dodge's genius as a drafter of the original patent specifications and his ability in defending them illumines this page of our history. Our stockholders in those early days groaned under the burden of assessments, announced with wonderful regularity, but they were a hopeful set, and the goal to be reached was still in sight, only it required stronger spectacles to see it clearly. It was not so pleasant then, as it is

now, to send our book to the bank to be balanced; indeed, the treasurer rather avoided that formality. We did not discount our bills, and our attitude toward those whom we favored with our orders was rather apologetic. Our single bank treated us, on the whole, very well indeed, but our credit even there was limited, and it required something more than a mere telephone message to get what we wanted. Of course, we thought it was all right, for we had a rich store of enthusiasm, but the bank officers seemed to require a different kind of security.

Scores of interesting stories, serious then but amusing to-day, might be told of the ups and downs of the enterprise—of the doubting publisher, the irritated printer, the exhausted stockholder—but there is no time, and I am going to close my story with a pleasant name upon my lips—that of a man who, from the time the enterprise began to enter upon its larger field, has been its great friend and most valued adviser—Darius Ogden Mills.

And now, gentlemen and dear friends, this is our "Get Together Club." It is also to be, as I feel assured, a "Stay Together Club" and a "Work Together Club." Without any desire to flatter in saying it, I believe I am facing a body of men of ability in your line which can not be duplicated. You have come together to show one another how to do things. Each one of you has a talent—perhaps ten—at his command, which, if communicated, will strengthen the hands and increase the ability of every one else. You are not going to reserve these for your own use; you are going to give them out freely, as you have been doing to-day, thus accumulating a force which will be well-nigh irresistible. The enterprise about which you are gathered is a magnificent one, well worthy of your best efforts, and, with your energies thus combined and directed, the continued ascendancy of the Linotype is secure.

#### EFFECT OF A REVIVAL.

During a recent religious revival among the churches of Battle Creek, Michigan, the proceedings were printed at considerable length in the daily newspapers the day following the meetings. These notices furnished the inspiration for the following lines which were composed on the Linotype by an operator in a well-known office in that city:

#### THE MUSINGS OF A SINNER.

How simple 'tis for righteous men to give  
Instructions full and perfect to the sinner—  
To tell him how to live, how not to live,  
What God requires, and how to be a winner  
Of that grand prize which e'en the wretched crave—  
A higher, happier life beyond the grave.  
Those men the even tenor of whose way  
Has led them through a pathway decked with flowers,  
Or those whose memory clings but for a day  
To past, unbidden evils, and whose hours  
Are spent in pleasure, with ecstatic mind,  
May well prescribe for others of their kind.  
But scarce can they with clearness comprehend  
The trials, anguish, and the cheerless strife  
Of him whose head 'neath Fate is forced to bend,  
Not counting as a cherished gift this life.  
Or him into whose heart stern Memory flings  
With each pulse-beat a thousand poisoned stings.  
If prayer or curse may aught to him avail,  
Let both be measured out with lavish hand;  
Though chased by godly friends without the pale,  
Or by their breath his fire in hell be fanned,  
He'll struggle on, accept the Eternal plan,  
And hope his judge is Nature's God—not man.

JESSE F. WALDRON.

#### SPELLING BY EAR.

The young French stenographer, whose progress in English had not kept pace with her proficiency in shorthand, was puzzling over some notes she had taken of a recitation at a public entertainment.

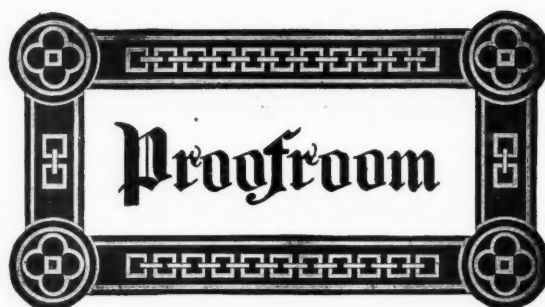
As she transcribed them the recitation began like this:

"La fanthi wurlaf swidheu,  
Oui panju oui peloue!"

"That's easy," said Professor Staples of the Rizal Business College, to whom she submitted the notes. "It is part of a poem that begins:

"Laugh, and the world laughs with you,  
Weep, and you weep alone."

ON one of the four typesetting machines [Linotypes] which have been installed in the printing department of the Vatican, the Pope has set up ten lines.—*Baltimore American.*



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

POSSESSIVE OR PLURAL AS ADJECTIVE?—A newspaper recently reported that a lodge of Elks had trouble about the form of a sign. The sign had been made to read "Elk's Building," and the members had been pleased with it; but trouble began when one objected that Elk's means one Elk, and quite properly wanted it changed to Elks'. The question was submitted to President Eliot of Harvard, but only as between Elk's and Elks, and answered by his secretary, who apparently did not notice the fact that the real point was meant to be the position of the apostrophe. His answer was, partly: "You will find ample authority for both forms of the inscription for your building. Some scholars insist against the use of plural nouns as adjectives, but, on the other hand, such nouns are very common in England and Canada." He might truthfully have said in the United States also. The man who had the sign made took the answer as justification, for which it could not have been intended. President Eliot certainly would never tell any one that Elk's is right in such use; undoubtedly his answer to that effect was due to failure to realize the position of the apostrophe, and consideration only of the correct plural possessive, Elks'. The error arose through misunderstanding of the fact that elk is usable as a collective, as in speaking of a herd of elk. Some such nouns are often so used, but only collectively, and not often as real plurals. Thus, we may say a load of brick, or of fish, when we mean a mass made up of individual bricks or fishes; but we speak correctly of four bricks, or four fishes, or four elks.

PRESS READING.—The following is from G. W., Gainesville, Florida: "I would like to know the custom of the best-managed offices, doing a fine grade of work, in sending type-forms, both job and cylinder, to press. Are typographical errors, bad letters, etc., supposed to be all corrected in the galley and stone proofs and the press proof merely examined for headlines, folios, margins, etc., and an O. K. thus given for the run, or is it customary to read silently and carefully the whole press proof, making corrections and taking out all defective letters on press, and making a revise before giving an O. K. for the run? The latter plan has been followed by two different shops in which I have worked, but I thought possibly there might be some way around this. These corrections greatly delay the better grades of work on press, as pressmen do not like to put on cut overlays until reasonably sure that the form will not be unlocked and register disturbed. While waiting for these corrections make-ready can not proceed." *Answer.*—This is not a matter controlled by proofreaders, nor is it a question that affects the nature of proofreading work. Of course what the proofreader has to do is whatever his employer wishes him to do, and commonly the choice is not his; but sometimes even such a point as this may be influenced by him. Whatever the practice in this respect in any

office, certainly a proof should be read before the form is sent to press, and the proofreader is always concerned in getting the matter clear of errors, and it is always so much more to his credit if he succeeds in doing this, so that a reading of an impression from the press will not necessitate any more disturbance of the type. I can answer the question really asked only theoretically. Whichever may be the actually prevalent practice, the proofreading should be done before the form is sent to press, and it should be comparatively infrequent that a form need be disturbed after going to press. The first proceeding named in the letter is the better one, no matter what may be done in some offices. No pressman should ever be asked to cut overlays until reasonably sure that the form will not be unlocked and register disturbed.

**USE OF A COMMA.**—J. A. C., Washington, D. C., writes: "In the following sentence is the use of the comma permissible—that is, has it the sanction of any grammarian of standing—after the word 'pesos'? 'Instead of our 6,000,000 of pesos, what has the Foraker Act given us?'" *Answer.*—This use of the comma may fairly be said to have the sanction of every grammarian of standing, but is not actually demanded by any one, so far as ascertained. In fact, it is a matter of indifference whether the comma be used or not, for the sentence reads perfectly and unmistakably either way. A proofreader would probably do best in such cases by following copy, especially if the copy shows any attempt toward careful punctuation. John Wilson is the author whose work on punctuation is most widely accepted, the twentieth edition being dated 1871, three years after the author's death. His book was first published in 1826, and the influence of that first edition was perpetuated in favor of the frequent use of commas then prevalent, but now in disfavor as unnecessary, if not actually wrong logically. As a consequence, even the latest editions are not punctuated in accordance with the best usage of the present time. However, in that book is found the fullest treatment of our immediate question that is known to the present writer, which shows the reason for its selection as the best book to quote from. Wilson's rule for such sentences is this: "Many phrases which, in their natural or usual order, do not require to be punctuated, are, when inverted, set off by a comma from the rest of the sentence." This rule is expressed a little awkwardly. Its meaning may be made clearer by comparing one of the sentences given as examples with the same sentence containing in its natural sequence the phrase that is first when, as he says, the phrases are inverted. As cited in the book this sentence is, "Of all our senses, sight is the most perfect and delightful." Compare this with "Sight is the most perfect and delightful of all our senses." It is not difficult to find a reason for insertion of a comma in the first form of the sentence, while in the second form nobody could possibly use a comma and give a reason for it. Wilson makes an assertion that assumes a little too much in saying, in one of his explanatory paragraphs about such sentences: "In the inverted or rhetorical style in which these sentences are exemplified under the rule, it is obvious, that, if the comma were omitted, we could not read or understand them, without a greater exercise of the judgment than is required when that point is inserted after each transposed phrase." Occasionally a sentence in such construction is helped by the comma, but by no means always. It is always advisable to qualify such assertions, to provide for cases in which they are not exactly true. Most of the sentences cited in the book are just as clear to the understanding whether with or without the comma. Adams Sherman Hill is a rhetorician rather than a grammarian, yet he has made some remarks on punctuation that are worth quoting. "Judgment," he says, "determines the relations, whether

of thought or of language, which marks of punctuation indicate; taste determines the choice, when good usage admits of a choice, between two modes of indicating those relations: judgment and taste are, therefore, the guides to correct punctuation. A system of rules loaded with exceptions, though founded upon the best usage and framed with the greatest care, is as likely to fetter thought as to aid in its communication. One who knows few rules, but who has mastered the fundamental principles of construction, will punctuate far better than one who slavishly follows a set of formulas." It seems well to conclude with an example of what should not be done, which is easy to find in print, but should not be hard to avoid. This is the sentence that happens first to meet the eye that looks for the example: "In the eyes of our friends we may not need good clothes to enhance our virtues; but in the social and business world, it is by appearances that we are mainly judged." Here the two clauses have the same construction, and they should be made alike in form by omission of the comma.

#### A BELATED CONFESSION.

The Miller case [in the Government Printing-office] we all now admit was a deplorable and serious blunder, and should never have happened. It has made our local union and our craft the butt and jest of local unions of all crafts throughout the United States; and it is our regret that our union was the cause of the President issuing that uncalled-for letter that did the mischief. I am not going to criticize or blame any member or members of our union for the Miller trouble, as it has passed into history, and we have all got to take our share of the blame and endeavor to forget it.—*J. L. Feeney in the International Bookbinder.*

[Better remember it so that its like shall never occur again.]

#### F. E. IVES AND THE PRINTER-MAN.

There is a great deal of truth in what F. E. Ives said to the Society of Chemical Industry in New York about his early difficulties in three color. He spoke feelingly of the unsatisfactory paper and inks and stubborn pressmen. He told of his troubles with printers who insisted that the red ink could not be too red or the blue ink too blue, the result being the purple shade that the earliest three-color halftones possessed. Then these printers must print on soft paper, as lithographers did. Color "would not take" on hard-surfaced paper. He contended for a glossy-surfaced paper and a hard tympan, but a pressman told him that printers were not going to give up all they had learned for an upstart like himself. But Mr. Ives said his ideas have been adopted, even to the use of peacock-blue ink, without giving him any credit. When it came to the difficulties in the platemaking department he said he did not dare tell the whole truth. He used this hypothetical case instead: "A Corot landscape is received for reproduction in three-color half-tone. I make a set of three-color record negatives of it, which is rejected by the engravers because I am not a member of the Photo-Engravers' Union and can not make negatives. My assistant, who is a union man, makes a set which they say is all right. My negatives, by accident, are substituted and go through the printers' hands. The etchings on copper are ill-treated by the reëtcher, and when I remonstrate with him he retorts that the three-color result he has obtained by his manipulation is a blankety sight nearer nature than the blankety-blank Corot."

May we not ask if there is not still a great deal of superstition and stubbornness among pressmen in matters of block make-ready, in the treatment of inks (especially on three-color work), and on certain other lines that affect the processman very closely?—*The Process Monthly.*



### QUEEN OF THE NETHERLANDS INSPECTS A TYPEFOUNDRY.

The Queen of the Netherlands, accompanied by the Prince Consort, made a visit of inspection to the Amsterdam Typefoundry a few weeks ago. The visitors were welcomed by the managers, T. J. Verrijn Stuart, and F. L. Edema van der Tuuk, and a floral tribute was presented to the Queen by Miss Strumphler, eldest daughter of the president of the company. The directors of the company were presented, after which the party was escorted through the plant, which was handsomely decorated for the event, and many interesting details of typemaking were explained. An attractive feature was the vault adjoining the engraving room, which contains over two hundred thousand dies and matrices, many of which are used for

### EMPLOYMENT OF FEEDERS ON AUTOMATICS.

The introduction of automatic feeders has frequently been attended by disputes with hand-feeders arising out of the displacement of labor. In some offices it is deemed economical to have a feeder to each machine in the case of short runs, and from this the employees possibly reasoned that a reduction of the force was uncalled for. Naturally, but none the less wrongly, the men sought by various methods to dictate the number that should be employed. Doubtless this unjust and untenable demand has had a great influence in determining employers to allow men to go on strike or in provoking lockouts; in other instances employers had to grin and bear it, almost despairing of the feeders taking a sane view of the situation.

The Printers' League of New York determined to bring



EXTERIOR OF THE AMSTERDAM TYPEFOUNDRY.

casting Chinese, Japanese, Arabic and other oriental characters. An automatic casting machine excited the Queen's admiration, and some type were cast bearing her likeness. A quantity of the type, together with the steel die and matrix from which it was made, were taken by the Queen as souvenirs of the visit.

The printing-office was then visited, where an exhibition of remarkable specimens had been prepared, and a book containing specimens of all the type made by the foundry was presented to Her Majesty, who received it with a few graceful words of acknowledgment.

Some idea of the size of the Amsterdam Type Foundry may be gained from the accompanying reproductions of photographs taken at the time of the royal visit.

ATTENTION is called to the new department of "Cost and Method" in this issue in which will be found arguments which every employing printer should heed.

the matter to an issue. It insisted that the organized feeders in the employ of its members should take a rational position on the subject and make their practices conform to those in vogue in other departments. After much parleying and some pressure the feeders were forced to submit the question to arbitration. The then president of New York Typographical Union, Mr. Murphy, was selected as arbiter. After hearing the arguments of Messrs. Little, Carey and Hennessy on behalf of the employers and Messrs. Moran, Coates and Cameron on behalf of the feeders, Mr. Murphy ruled against the feeders, thus:

"Notwithstanding the apparently convincing arguments of the representatives of Franklin Association No. 23 (the feeders' organization), I have not been convinced that it is a physical impossibility for one man to operate two automatic feeding machines or that it works a hardship upon him. This statement is borne out by an extract from the Constitution and By-Laws of the Franklin Association

(revised March, 1903), in which it provides that an assistant attending one or two automatic press feeding machines shall receive \$16 weekly.

"A careful perusal of all the evidence convinces the arbitrator, if justice is to be done to both of the contending parties, that it must be brought about through a provision for a reasonable recompense for the employed, and in view of the fact that the original proposition of the employers was for \$16 weekly and the employees on a \$20 weekly basis, the decision of the arbitrator is as follows:

"That assistants attending one or two machines shall be paid \$18.50 weekly.

"Assistants shall attend not more than two machines.

"This decision shall not be effective until July 15, 1908.

"In conclusion I desire to express my grateful appreciation of the honor conferred on me in selecting me to

him, and nothing more. You can take it from me the decision is favorably received, and already plans are on foot to increase the number of automatics. There is a point I'd like to emphasize. The decision will be of vast benefit to the manufacturers of these machines, and I think they should come to the front and reimburse the League for the shining cartwheels these proceedings cost. Though liberal in many ways, I don't suppose the manufacturers will see it in that light."

THE INLAND PRINTER asked President Moran, of the Franklin Association, for an expression on the decision, but the gentleman has not favored us with his views. A pressman of national prominence, and for years an active figure in union affairs, spontaneously gave his views on the situation, though not speaking for publication. "The decision in New York," he said in effect, "will have a most salutary



QUEEN WILHELMINA INSPECTING A TYPECASTER.

decide this very important question. I have avoided any mention of the exasperating economic conditions that menace both employer and employee of our great city. We can not but realize how this city is overrun with representatives of printing establishments, both large and small, from the Eastern, Middle and Southern States. It is to our mutual interest to retain, wherever possible, such work here.

"This decision, in my opinion, is an equitable adjustment of a rather difficult proposition, and I trust will be accepted in the proper spirit by all progressive employers and enlightened trade-unionists."

A member of the League writes as follows anent the decision: "The general opinion is that no better conclusion could have been reached, though one man seems to think otherwise. It is claimed Mr. Murphy exceeded his authority when he determined the wages to be paid a feeder for attending one automatic, but there is also an opinion that those presenting the case laid the matter before Mr. Murphy in just such a way as to provoke that ruling. In my judgment, the arbitrator answered the questions put to

effect on many members and clears the air to a considerable extent. As I understand it, and my information is from good authority, the New Yorkers were arrogant and headstrong. They refused to argue with the employers and by their demeanor soon produced a feeling of hostility toward them that practically prevented negotiations. If I am not misinformed, the patience of the employers would have done credit to a member of the Job family. Then the international officials took a hand in the game. I suppose they followed the usual policy in such cases and tried to reason with the feeders, showing them the unreasonableness of their attitude. If they did, they were unsuccessful, for the feeders did not voluntarily recede from their position — right or wrong, their dictum had to be accepted by the employers and upheld by organized labor — so they thought. But they are in some ways nonprogressive — I willingly grant their aggressiveness — and had overlooked that we have advanced in the last few years. With a frankly hostile employers' association berating them, it is possible the feeders would have succeeded in cajoling other unions into supporting them. But with the Printers'

League in the field, the game of appealing to sympathies against the 'oppression' of employers could not be worked. The League's officers had visited the unions, thereby meeting face to face and presenting their arguments in their own way to thousands of union men in the craft. The employers were there, and even their employees had an opportunity to see them in a new light. The visitors convinced their auditors of the honesty of their intentions and showed they had a broad and enlightened view of the industrial situation by talking to the unionists as though they were thinking beings and playing a part in the world and speaking of affairs as they are. Suppose, for instance, the feeders visited the compositors' union with their complaint, how would the members reason it out? They would say to themselves and among themselves: 'Perhaps those boys are right, but the bosses seem to be

ciples like the League a fair deal. Our friends the feeders failed to realize that the unions are tired of the buccaneering style of warfare, and welcome any sign that indicates they will not need to indulge in it. The unions that go on doing that sort of thing after the need of it has passed away will lose caste with and the support of progressive labor organizations.

"The feeders were as wrong in their contention as in their methods, and I am glad the arbitrator was so well-known a trade-unionist as Mr. Murphy, and that he had the sense to condemn the effort of the feeders to restrict output. There are a good many things to be righted, and they will be righted in time, but we are not preparing ourselves for better times by being unfair now. We must recognize that the so-called sharp 'Yankee' tricks which were so popular twenty years or so ago are not applauded nowadays."



ARRIVAL OF THE QUEEN OF THE NETHERLANDS AND PRINCE CONSORT.

fair enough, so let us hear their side on this particular issue before we express an opinion.' That is a different view from what the feeders have been accustomed to encounter — but it exists all right, and the methods of the League are largely responsible for its development. Just what they are at present, I do not know, but conditions in New York have often been such as to enable the feeders to scorn mediation and reject arbitration in settling disputes; at least, they would manage to sidestep the issue. But new forces are at work. When the League suggested arbitration, immediately there arose a sentiment in the other unions that the League should be given a fair deal. The feeders evidently had an inkling of that, and instead of refusing to arbitrate pursued dilatory tactics. The League protested, and I rather guess the international officers of the union put on the screws possibly a little harder than the law contemplated. Perhaps the present officials are strong for arbitration. But if they were not inclined that way, the result would have been the same. No officials could withstand the pressure that would be brought to bear by the associated unions to give an organization with prin-

#### ARE YOU AN "ON"?

Professor Lounsbury's criticism of Walter Savage Landon in his recent volume published by Harper & Brothers, "The Standard of Usage in English," dwells on the point of Landon's excessive purism. This calls to mind the occasion when Emerson, meeting Landon, was irritated by his pleasure in what seemed a childishly trifling point — namely, that the three greatest men in the world, whom Landon called Washington, Phocion, and Timoleon, had names ending in "on." Recently the *London Sketch* proved that in the literary world of late this matter of the "on" has been really not so trifling as it seems. Such names are quoted as Tennyson, Stevenson, Lytton, Austin Dobson, William Watson, Gilbert Chesterton, A. C. Benson, and Theodore Watts-Dunton. Likewise there are two women, Mrs. Meynell and Mrs. Shorter, who before marriage bore the names of Alice Thompson and Dora Sigerson.

A MAN sets his own boundaries. If his horizon is restricted it is because he has willed it so.



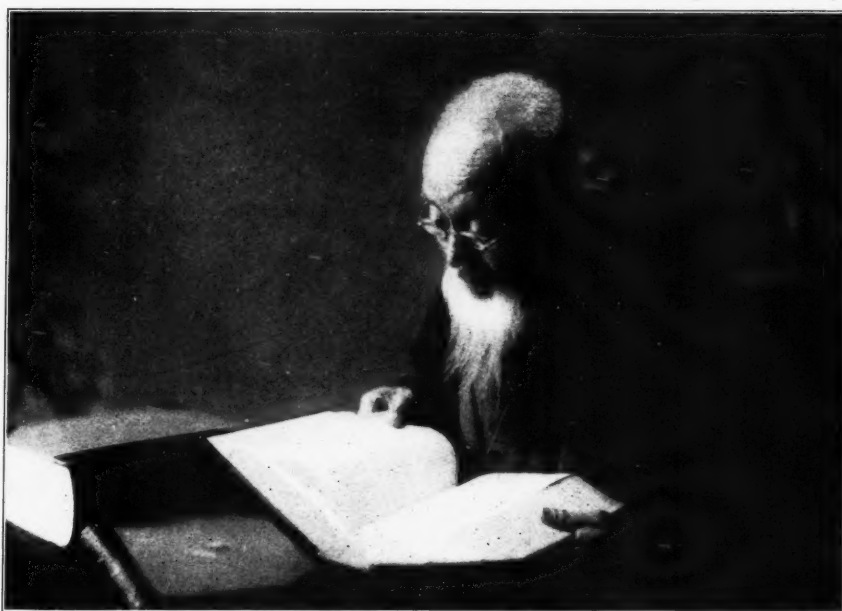
## Book Review

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

MUNN & Co., 361 Broadway, New York, have just issued a sixty-four page booklet, "Scientific American Index of Manufacturers," compiled entirely from the advertising pages of the publications issued by that firm. It is a handy little reference book of addresses of "Who's Who" among American manufacturers. The price is 25 cents the copy.

THE "Paper Purchaser's Guide," compiled by C. Edward Siebs, a condensed paper catalogue and price book, admirably arranged for quick reference, has just been issued. It contains a complete list of papers kept in stock by Chicago

Assistant Postmaster-General Madden's book, "The U. S. Government's Shame." Bound in a red paper cover, the text is written in a sensational style with the too palpable purpose of advertising E. G. Lewis, of St. Louis, and denouncing former Postmaster-General Cortelyou, now Secretary of the Treasury and among those "mentioned" as a Presidential aspirant. We have sympathized with Mr. Lewis in his struggle with the postal department, and were pleased to hear that Mr. Madden was writing a history of the case. It presented a rare opportunity to inform the public concerning the evils which had crept into the administration of postal affairs — an opportunity to direct the attention of the people to the fact that they had a duty to perform in watching the progress of executory work and of legislation affecting the department. Mr. Madden preferred to issue a book that may sell well, but will not carry conviction to thinking minds. One rises from reading the book with an idea that the postal department and its rules are all right, if the President puts a good man in charge. All this may have been done with the desire of popularizing the book, but we feel greater good would be accomplished if the tone were more dignified and more emphasis were laid on the evils in the law than on the alleged shortcomings of a department chief. The average citizen will find much in the book that will enlighten him as to the peril in which publishers stand. He will hardly condemn Mr. Cortelyou and his aides before they have had an opportunity to reply, for it is hard to believe that the powers of a department can be misused in the manner Mr.



FROM THE "MONTHLY PHOTO JOURNAL," TOKYO.

dealers, with prices according to latest quotations from all houses. It is issued semi-annually, with corrections to date. Arranged in columns are the name of paper, name of dealer, full-package price, price per ream or per hundred sheets, and broken-package prices. The book is small enough to be carried in the vest pocket, and is printed on tough, russet bond paper, and will withstand considerable rough handling. "The Paper Purchaser's Guide" will prove almost indispensable to any one interested in the buying of paper. It is sold by The Inland Printer Company at 25 cents the copy.

"THE U. S. GOVERNMENT'S SHAME." — Several features mar and detract from the usefulness of former Third

Madden alleges. We hope the book will have a wide circulation, even though its style and patent hostility to Mr. Cortelyou decrease its efficiency as a part of the enginery so much needed to remove the menace of governmental intrusion in private business affairs. The system and machinery which can beget a Lewis case requires a thorough overhauling, for it is possible all the substantial steps in the case were well within the queer postal laws, the enforcement of which admittedly mean embarrassment and humiliation to publishers.

THE *Monthly Photo Journal* is a new publication from Japan, devoted, as its name indicates, to photographic art. It is published by R. Konishi, Nichome, Honcho, Tokyo,

Japan, entirely in Japanese, and contains some interesting illustrations in half-tone and collotype. One of the latter is reproduced herewith showing an old man reading, also the cover-design of the book, which in the original is printed in brown and bluish-green ink.



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明治三十七年三月二十日發行

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Cover-design of *The Monthly Photo Journal*, Tokyo, Japan.  
Original in brown and bluish-gray ink.

"AMERICAN ANNUAL OF PHOTOGRAPHY, 1908."—The twenty-second volume of this valuable work, edited by John A. Tenant, is supplied to the trade by George Murphy, Inc., who is the American agent. It is 1 by 6 by 8 $\frac{1}{4}$  inches in size and contains 337 pages. The list price is 75 cents, postage 17 cents extra, for the paper-covered edition. In cloth the price is \$1.25 and postage 22 cents extra. Calendars for 1907, 1908 and 1909 are a convenience and a list of American and European photographic schools of instruction will be found of value to the prospective student. A very fine frontispiece on royal velox shows the possibilities of redeveloping. Among the seventy-four articles and tabular matter thirty-four are illustrated. Ninety-nine illustrators contribute to the Annual, either in the text or by special inserts, and sixty-six authors help round out the volume, so that there is no promiscuous miscellany or merely "space-filling" material. The volume is replete with descriptions by practical workers or close observers, of the numerous phases of photography. An idea may be formed of the scope of the contents by referring to a few of the more prominent subjects handled by the contributors: "Developing in the Tropics Without Ice," by R. W. Harrison; "The Kallotype Process," by Walter W. Lakin; "Coloring Post Cards," by Henry C. Delery; "A Universal Developer," by Maximilian Toch, F. C. S.; "Pyro and Its Preservation," by Henry F. Raess; "Quick Drying of

Negatives," by Ernest A. Turner; "A Simple Portrait Lamp," by A. W. Weston; "Ozobrome," by Thomas Manley, and "What Goes On in a Lens," by Otto W. Beck. Some novel features in testing the depth of focus of camera lenses are brought out in the article "On the Construction and Application of a Testing Chart," by Richard Trotter Jefferott. An extensive list of American Photographic Societies is included and a reprint of "The Copyright Law of the United States with Reference to Photographs" will be found of service to those who wish to know how to protect their work. The book should be in the library of every photographer or processworker.—L. L. O.

KLIMSCH'S 1907-08 YEAR BOOK.—This standard German work, or "Jahrbuch" as it is called, has now reached its eighth number. The latest volume has an increase of eighty pages over its immediate predecessor and also has ten extra art inserts. The cover is of white parchment, with black ornament on a green ground, and the title in gold on a black ground. It, as well as the inside title-page, was designed by Professor Kleuken, of Darmstadt. The present volume is a storehouse of practical information to printing and engraving proprietors as well as craftsmen. Two especially important lists have been prepared at the outlay of much time and money, viz., an index of type cast by German foundries since January 1, 1900. This, supplemented by the lists of type-forms appearing in the entire eight volumes, is certain to be of much service to type-founders and letter designers. The publishers of this work, which has come to rank with *The English Year Book of Messrs. Penrose & Co.*, and the *American Graphic Arts & Crafts Year Book*, is published by Klimsch & Co. at Frankfort-am-Main, Germany. The printing and binding was done by the Royal University Printing House of H. Stürtz, in Würzburg. The leading article covers fifty-five pages on the subject of "The Fundamental Basis of Our Type-forms," by Friedrich Bauer. Eleven pages are devoted to the consideration of "The Practice of Printing from Flat Stereotype Plates," by Karl G. Junge. Mr. Junge calls attention to the necessity of varying the hardness of the stereotyping metal according to the number of impressions to be run. For twenty thousand he advises eighty-three parts of soft lead and seventeen parts of antimony regulus (the purest commercial form); forty thousand, soft lead eighty parts and twenty of antimony; one hundred thousand, seventy-five parts of soft lead and twenty-five parts of antimony. For extraordinary runs of two hundred and fifty thousand the author recommends seventy-six parts lead, twenty parts antimony and six parts tin. And for the hardest stereotyping metal, seventy parts lead, twenty-three antimony and seven of tin. "How Our Printing Machines Are Produced," is described by Otto Schulz, of Würzburg, in nineteen pages. "The Stereotyping of Standing Forms in Bookwork, Etc.," is described by Franz Berger, who uses fifteen pages, wherein he refers in detail to all of various steps involved in this class of work. "Script and Type Styles Used in Bonds, Stock Certificates and Bank-note Work," by Frederick Hesse. A very thorough and technical article of fifteen pages. "The Arrangement of Photo-mechanical Studios" is described by L. Englich, of Klagenfurt, in nineteen pages. Dr. Hans Harting, of Berlin, has an article of the same length as the preceding one on "The Use of Optical Accessories in Reproduction Work." A timely article on "The Retouching of Photographs for Half-tone Reproduction," occupies the same number of pages as the two preceding articles. Numerous specimens are shown, and specific instructions given so that the artist may profit by the absorption of the information given by the author, R. Russ, of Munich. "Aquatint Working" is described in a very helpful manner by Walter Zeigler. The procedure in stippling, lining

and scraping as well as dusting up are dealt with interestingly. Eleven pages are set aside for this article. One of the most exhaustive articles in the work is by Hugo Meyer, who devotes thirty-five pages to "Artistic Wood Engravings." Dr. Paul Klemm describes "The Phenomenon of 'Picks' as Found in the Use of Printing Papers." Five pages are devoted to this subject. "Copying Printing Inks," by Dr. Robert Rübenkamp. "The Law of January, 9, 1907, Relating to the Rights of Copying Art Productions," is by Albert Osterrieth. "German Bookcraft," by F. V. Biedermann. "Color Photography Without Light Filters," by R. Russ, of Munich, who describes Doctor Alberts' new emulsion. "Combination Screen Effects in Half-toning," Richter system. "A New Rotary Press for Poster Work" (Bornstedt-Schmidt system). "Linolium Printing." This is a similar method to what has become known in England as lino-cutting. This name being applied to the method of producing the engraving itself. Doctor Mebes, of Berlin, describes "The Latest Experiments in Natural Color Photography." Reference is made to the Lumiere starch-grain process; the Powrie-Warner method, the Sampo-Brasseur and Ducos du Hauron systems. The volume is 1 1/2 by 7 1/4 by 10 1/2 inches. It contains 362 pages of text, copiously illustrated, and thirty-one special inserts, which are grouped together at the rear of the book. Some beautiful specimens of collotype, photogravure, colorwork, embossing, half-toning and line work are shown. The previous method of numbering the volumes has caused some misunderstanding (Vol. I, 1900; Vol. II, 1901), because book dealers are usually accustomed to have books which appear in December bear the date of the following year. Some customers thought that when in February, 1907, the 1906 copy was delivered they were receiving an old volume. The present volume (eighth), in order to clear the matter, has 1907-08 printed on it. The next one will bear the year 1909. The price of the book is \$2.50 postpaid. Orders may be sent to The Inland Printer Company.—L. L. S.

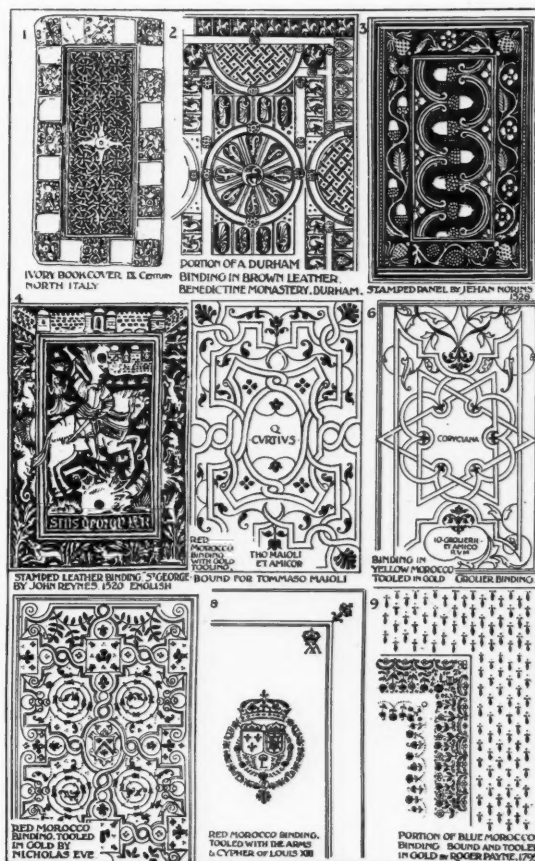
## TWO RECENT BOOKS ON DESIGN.

The tendency among designers of serious printing is so strongly in the direction of the simpler and more architectural styles, that a special interest attaches to the publication of new books on design as viewed from the architectural standpoint. Every craftsman who uses design in any form has need of some authoritative works on the subject. It is not often that a book can be found which views the idea of ornament from both the constructive and the historical side. So two of the latest works to appear, both of which take up the matter historically, are worthy of our attention. The first is "A Manual of Historic Ornament," by Richard Glazier, published by Batsford and imported by Scribner's. The second is entitled "Styles of Ornament Shown in Designs," by Alexander Speltz, translated from the German by David O'Connor, and published by Bruno Hessling. The general plan of the two books is so similar that they can best be described together.

Of Mr. Glazier's book it can be stated immediately that it is the most successful condensation of the history of design which has come to our notice. Its arrangement is so simple that each period and each craft can be instantly found; in most cases, the author devotes two pages to each phase of an important period, one being a brief but illuminating text, and the other a plate of beautifully executed line drawings of the chosen masterpieces of the period. The same extreme condensation is applied to the second half of the book, which deals with the different applied arts.

It is evident that in a work which covers the whole history of ornament, this boiling down process must bring out

many familiar instances and examples. This fact, if it is in any sense a disadvantage, finds ample compensation in the clarity and immediateness of the general view. To look over the book is to pass in review the whole activity of man in the decorative arts—each time and craft being represented and suggested by its highest exemplar. In the nature of the undertaking, the author is not permitted an



OLD BOOK-BINDINGS.  
Plate from Glazier's "Historic Ornament."

examination of details, and for more elaborate exposition the reader will find it necessary to consult works devoted to particular phases of the subject.

In passing, a word may well be spoken for the beautiful and workmanlike handling and arrangement of the drawings, and for the simple, appropriate typography of the book. It must be understood that the work is in no sense a manual of typographical design; in fact, this phase occupies but a small space compared to the building arts. Yet we have seen, among the newer publications, few books more suited to the interests of the typographical designer.

The "Styles of Ornament," by Mr. Speltz, covers the same extensive field, but the material is used throughout in an undigested and indiscriminating fashion. The number of actual illustrations shown is far greater than in the foregoing work; but so many of them are devoted to unfruitful periods (Baroque, Rococco, etc.), and the arrangement is so involved, that the student is confused rather than assisted. The author, instead of exercising a rigid and an artistic selection, has drawn illustrations right and left, leaving to the reader the choice of the worthy and the representative. This thoroughness has its commendable



side, of course, and for workmen in other crafts the all-inclusive scheme of the book may give it great value.

As might be expected from the author, the architectural examples are well drawn and frequently well rendered; the illustrations of pure design or figure work fall considerably below the standard. Of the text, very little of which is included, judgment must be reserved, inasmuch as the translator has only thought it necessary to make a book translation, without effort to render into the idioms of the crafts the various technical usages employed. The following sentence, taken at random, may be considered typical; we confess ourselves at a total loss as to its meaning:

"The plan thus developed prevented, fortunately, a disunion of art, which on account of the System of Michaelangelo in which no all Form was disposed, would otherwise most undoubtedly have taken place."

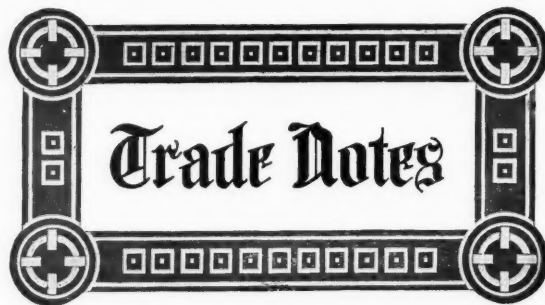
For a serious technical work, it must be admitted that this is far from satisfactory; and we also admit a sense of irritation at the proof errors which are freely sprinkled through the pages. The author is at great pains to state



PLATE FROM SPELTZ "STYLES OF ORNAMENT."

where the original of each example is to be found. This may be a useful feature, but a strict attention to mechanical accuracy would add to its usefulness the sense of conviction which is now lacking.

The student of design in any form, whether for typographical purposes or otherwise, will find either one of these books useful. But of the two we strongly prefer the English work, with its concise and informing plan, to the German, with its more generous but unselected stock of illustrations.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.—President, Herman Ridder, New York *Staats-Zeitung*; Vice-President, Medill McCormick, Chicago *Tribune*; Secretary, Elbert H. Baker, Cleveland *Plain Dealer*; Treasurer, Edward P. Call, New York city; Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

CANADIAN PRESS ASSOCIATION.—President, D. Williams, *Bulletin*, Collingwood, Ont.; First Vice-President, L. S. Channell, *Record*, Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe*, Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star*, Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer*, Galt, Ont.

NATIONAL EDITORIAL ASSOCIATION OF THE UNITED STATES.—President, Henry Branson Varner, *Dispatch*, Lexington, N. C.; First Vice-President, Will H. Hayes, *Bulletin*, Brownwood, Tex.; Second Vice-President, A. Nevins Pomeroy, *Franklin Repository*, Chambersburg, Pa.; Third Vice-President, R. E. Dowdell, *Advocate*, Artesian, S. D.; Corresponding Secretary, William F. Parrott, *Reporter*, Waterloo, Iowa; Recording Secretary, J. W. Cockrum, *Journal*, Oakland City, Ind.; Treasurer, William A. Steel, *Nome Daily News*, Seattle, Wash.

FEDERATION OF TRADE PRESS ASSOCIATIONS.—President, J. Newton Nind, *Furniture Journal*, Chicago, Ill.; Vice-President, Henry G. Lord, *Textile World Record*, Boston, Mass.; Secretary and Treasurer, Emerson P. Harris, *Selling Magazine*, New York city; Executive Committee, David Williams, David Williams Company, New York; W. H. Taylor, Taylor Publishing Company, Chicago, Ill.; C. K. Reifsenider, Midland Publishing Company, St. Louis, Mo.; W. S. Jones, Minneapolis, Minn.

UNITED TYPOTHETAE OF AMERICA.—President, E. Lawrence Fell, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, Thomas E. Donnelly, Chicago, Ill.; Secretary, John MacIntyre, Union Square, New York city.

PRINTERS' LEAGUE OF AMERICA (New York Branch).—President, Charles Francis; Vice-President, Henry W. Cherouny; Recording Secretary, William H. Van Wart; Treasurer, B. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS.—President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, F. Beyzch, Beyzch Engraving Company, Minneapolis, Minn.; Secretary, James W. Dorn, C. J. Peters & Co., Boston, Mass.; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburg, Pa.

INTERNATIONAL TYPOGRAPHICAL UNION.—President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hays, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Hugo Miller, Newton-Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Bramwood, Newton Claypool building, Indianapolis, Ind.

INTERNATIONAL PRINTING PRESSMEN'S AND ASSISTANTS' UNION.—President, George L. Berry, Rooms 702-705, Lyric Theater building, Cincinnati, Ohio; First Vice-President, William L. Murphy, Butte, Mont.; Second Vice-President, Michael J. Flannery, Chicago, Ill.; Third Vice-President, Peter J. Breen, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705, Lyric Theater building, Cincinnati, Ohio.

INTERNATIONAL BROTHERHOOD OF BOOKBINDERS.—President and Organizer Robert Glockling, 132 Nassau street, New York; First Vice-President, Joseph A. Prout, New York, N. Y.; Second Vice-President, Miss Rose Kelleher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York; Statistician, Harry J. Kalb, Indianapolis, Ind.

INTERNATIONAL PHOTOENGRAVERS' UNION OF NORTH AMERICA.—President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Louis A. Schwartz, 52 West Rockland street, Station C, Philadelphia, Pa.; Second Vice-President, Andrew J. Gallagher, 416 Oak street, San Francisco, Cal.; Third Vice-President, Edward J. Shumaker, 49 Maple avenue, 31st Ward, Pittsburg, Pa.; Secretary-Treasurer, H. E. Gudbrandsen, 2830 14th avenue, South Minneapolis, Minn.

INTERNATIONAL STEREOTYPERS' AND ELECTROTYPERS' UNION.—President, James J. Freel, 1839 Eighty-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News*, Indianapolis, Ind.; Executive Board, the foregoing, and August D. Robrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

BROTHERHOOD OF WOOD ENGRAVERS No. 1.—President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhn; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

SHOW PRINTERS' ASSOCIATION.—President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

NATIONAL PAPER TRADE ASSOCIATION.—President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimbark, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

EMPLOYING PRINTERS' ASSOCIATION OF NEW ORLEANS.—President, William Pfaff, of Servey & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

FRANKLIN CLUB OF WISCONSIN.—President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery Building, Milwaukee, Wis.

THE Lammers-Shilling Company, artists and engravers, announce their removal from the Heyworth building to the eleventh floor of the Monon building, 324 Dearborn street, Chicago. The steady improvement in the business of this company has made an increase of space necessary.

THINKS PRINTERS HAVE FARED BEST.—Edwin R. Wright, president of the Illinois State Federation of Labor, is quoted in an interview as saying that the panic has been felt severely in all industries. In his opinion, in Illinois the iron and building trades are suffering most, while the printers have been affected the least.

TYPOGRAPHICAL MEMORIAL DAY.—On the last Sunday in May a number of typographical unions held memorial services, agreeably to a recently adopted law of the International organization. Reports and press comments speak so generally of the success attending the exercises there is not much doubt that the function will soon be generally observed as a yearly event.

PEAT-PAPER NOT SUCCESS.—In England as also in Ireland, companies formed for the purpose have tried making paper from peat. The latest failure is that of Callenders Paper Manufacturing Company, London. Their obligations totaled a large sum. It would seem that utilizing of peat for papermaking will become a closed incident across the pond, as in the United States.—*Paper Dealer*.

CONVENTION OF PHOTOENGRAVERS.—The International Association of Photoengravers held its twelfth annual convention at Cleveland on June 22 and 23. The meeting was unusually interesting, and an extended account will appear in our next issue. Mr. Wells of the Binner-Wells Company, of Chicago, succeeds Mr. Stiles as president, and Mr. Frank Clark, of Cleveland, was selected as secretary.

DORNEMANN & Co., Magdeburg, Germany, has begun to make poster display type from a special material invented and patented by them, which has a predominant composition of iron. The "ferrotypes," as they are called, are cast the same as ordinary types, and will no doubt be preferred to brass type, especially by stereotypers, for they represent an ideally hard material. They can be made in all sizes.

TWO TYPOGRAPHICAL UNIONS ENJOINED.—Federal Judge Hunt has granted an injunction restraining Butte and Anaconda Typographical unions from interfering with the business of the Butterick Publishing Company, of New York. It was alleged in the complaint that a virtual boycott had been placed on the production of this concern by many unions and the Montana Federation of Labor, but all were absolved by the court save the two mentioned.—*Wall Street Summary*.

OPERATOR VIA GASOLINE-ENGINE ROUTE.—The editor is in receipt of a letter from a correspondent in the West, a portion of which is quoted, as follows: "What kind of ability does a man need to master one of the machines (Linotype)? I have 'run' a gasoline engine for the last seven or eight years—a cranky one, too. Can justify a form with a 'dutchman' as easily as with brass spaces, and can print handbills on a cold morning before a fire is started without swearing more than necessary."—*Linotype Bulletin*.

A CONVENTION DAILY.—The C. W. Lee Company, of New York, issued a handsome daily in magazine form during the convention of the National Electric Light Association at Chicago. "The Convention Daily," is the most complete and pretentious effort of the kind that has come under our notice. Not a little of the success was due to the typography, which is up to the usual magazine standard,

and showed few of the defects inseparable from haste. In keeping with other novel features, the editors thanked the printers—the Kenfield-Leach Company of Chicago—for their enterprise and proficiency.

THE PHOTOENGRAVERS' OPEN-SHOP CONVENTION.—The following invitation has been issued for this convention: "To the photoengravers of the United States and Canada: We would be delighted to have you attend the convention of the Employing Photoengravers' Association, to be held at Mackinac Island, July 2, 3 and 4, and we know you would have a good time because it's a good place and lots of good people will be there; besides, you will hear lots of things about the 'open shop' and how and why it is necessary to have it."

THE 1907-8 ISSUE OF "THE BOROUGH BOOKLET," THE YEAR BOOK OF BOROUGH POLYTECHNIC PRINTING CLASSES LONDON, ENGLAND.—While this booklet yearly shows a great improvement in appearance, the advance made in the present issue is even more marked than usual. Many of the decorative features noticeable in former issues have been eliminated in this latest copy, and the specimens of students' work which form the principal portion of the booklet are simple in design and very practical. The color selections and presswork combine with the type arrangements in producing a handsome souvenir.

TECHNICAL INSTITUTE COMMENCEMENT.—The Winona Technical Institute at Indianapolis, Indiana, held its fourth commencement exercises during the week beginning Sunday, May 24, when the baccalaureate sermon was preached at First Presbyterian Church by M. L. Haines, D.D. On Wednesday there was a garden party, followed by a meeting of the board of trustees on Thursday morning. Rev. John Balcom Shaw, D.D., of Chicago, made the address at the convocation exercises, which were held on the campus on Thursday afternoon. More than one-third of the graduates were from the school of printing.

A NEW METHOD OF PRODUCING EMBOSSED MARGINAL CUTS, ETC.—After numerous tests and experiments, H. Bongarte, of Leipsic, Germany, announces that he has invented a simple mechanical process by which the marginal cuts of books may be given the same face and display as is usually found outside and inside the binding. All kinds of ornaments, tail-pieces, small engravings, emblems, symbols, etc., can be printed or embossed with one or more inks or with gold. It opens to book-artists a new and broad field for carrying out their ideas. The factory of Schleter Giesecke, Leipsic, has already constructed a special machine for doing this work.

OWNERS OF ELECTROTYPING PLANTS ORGANIZE.—The employing electrotypers of New York have formed an organization along the lines of the Printers' League of America. Being on the ground, and able to see the effectiveness of the work of the Printers' League, the electrotypers and stereotypers decided to organize on the same basis. All interested are invited to join, but before one can become a member he must demonstrate in a substantial way that he will treat his fellow-members fairly and stick to the organization. The unions of the trades have met the new organization half way, and offered their coöperation in an effort to develop a saner and more equitable plan of settling labor controversies. The membership of the new league is said to be steadily increasing.

INTERNATIONAL TYPOGRAPHICAL UNION ELECTION.—The voting for officers of this union, held May 20, resulted in the election of the following: President, James M. Lynch, Syracuse, N. Y.; first vice-president, J. W. Hays, Minneapolis, Minn.; secretary-treasurer, J. W. Bramwood, Denver, Colo. Agent Union Printers' Home, George P. Nichols, Baltimore, Md. Delegates to American Federa-

tion of Labor — Frank Morrison, Chicago Union; Max S. Hayes, Cleveland Union; Hugh Stevenson, Toronto Union; T. W. McCullough, Omaha Union. Trustees Union Printers' Home — Anna C. Wilson, Washington, D. C.; L. C. Shepard, Grand Rapids; Thomas McCaffery, Colorado Springs. The proposed amendment of the "priority law" was rejected by a vote of 14,643 to 17,136. Mr. Lynch's majority was 7,725, that of Mr. Hays 6,178, while Mr. Bramwood received 8,092 more votes than Mr. Crowley.

PHONETIC PRINTING.—Following is an interesting study of English as it is sometimes printed in New York. It was sent in by Mr. Wadsworth A. Parker, manager of

**Go were the groud goes**  
**at Patsy Hat and shoes cleaning and establiment**  
**Straw Hat Cleaning while you wait.**  
**25c. PANAMA CLEAN BLEACH, BLOCK and TRINED.**  
**IN THE BARBER SHOP.**  
**N.o 11 WARREN STREET.**

the Bruce Type Foundry, New York, and is the work of an Italian printer of that city. "Go where the *groud* goes" certainly savors strongly of foreign accent, to say nothing of the grammatical construction of the copy as a whole. Evidently the proofreader is not one of the adjuncts of the establishment in which this job was produced.

A PRIZE CONTEST.—The Central Ohio Paper Company has recently issued an interesting portfolio containing some of the letter-heads that were awarded prizes in the Swan Linen contest held a short time ago. Any business firm was eligible in this competition, the only requirement being that a copy of the letter-head in use by the firm, printed on linen or bond paper, and containing the watermark of the maker and the name of the printer or lithographer, be sent in. Competent judges passed on the merits of the various specimens, basing their awards on strength, dignity, effectiveness and artistic design. The letter-head of Rogers, Brown & Co., Cincinnati, was the winner of the first prize, \$100. Then followed ten prizes of \$10 each and ten prizes of \$5 each. The majority of the winning designs are shown in the portfolio, being reproduced on Swan Linen by the lithographers and printers who did the originals. The whole forms an excellent presentation of Swan Linen and should prove an effective advertisement for the Central Ohio Paper Company.

NEW YORK MASTER PRINTERS DINE.—The officers of the New York Printers' League gave a dinner on the evening of June 4 at the Aldine Club for the purpose of affording them an opportunity to discuss trade conditions with employers not connected with their association. It was an informal affair, presided over by the chairman of the executive committee of the League, Mr. Oswald Maune. In his remarks that gentleman said the Printers' League was the direct and logical outcome of the futile attempts on the part of other employers' organizations to cope with the difficult economic questions which confronted employing printers. Mr. C. W. Fish, of Harper Brothers, one of the guests of the evening, said he believed the League was on the right track and should be supported by all employers interested in maintaining an era of prosperity in the trade. The other guests who spoke were Mr. Gustave Zeese, who paid a tribute to the League, and Mr. Edward Carroll. The latter gentleman expressed a desire to have controversial questions of interest to the trade adjusted by an employ-

ers' association which could and would solve the problems for the benefit of the entire craft rather than in the interests of a chosen few. The diners separated about 10:30, after enjoying so pleasant an evening as to give promise that similar occasions will facilitate bringing the master printers of New York into closer accord.

PACIFIC COAST EMPLOYERS ORGANIZE.—June 4 saw the birth of a new trade organization at Portland, Oregon, — the Western Master Printers' Association. According to the Portland *Telegram*, the members have no intention of combining to fix prices or to assume an antagonistic attitude toward employees. Rather, their purpose is to keep posted on business conditions and prevent work from "going East." It was decided to issue a publication — *The Franklin Printer* — at San Francisco, which will be devoted to the upbuilding of the trade on the coast. The following gentlemen were selected as officers: President, S. C. Beach; vice-president, J. M. Anderson; secretary, A. B. Howe; assistant secretary, E. R. Reed, and treasurer, L. Osborn. The managing committee is composed of J. A. Borden, of Spokane; A. B. Howe, Tacoma; S. C. Beach, Portland; J. M. Anderson, Sacramento, and L. Osborn, San Francisco. To keep pungent the Western flavor, the place for the next meeting will be selected by a referendum vote.

PROTEST AGAINST COMPETITION OF STATE INSTITUTION.—W. W. Browning, of Browning & Co., Ogden, Utah, is heading an agitation against the State Industrial School bidding on printing in that State. Some governmental work was awarded recently, and the school succeeded in securing more than any other Ogden printer, which provoked Mr. Browning to remark in the Salt Lake City *Herald*: "The regrettable feature is the fact that the industrial school, built and maintained by taxation, has entered the field to compete against the people who are taxed each year to keep the school in existence. The principle of the industrial school entering into competition with the printers of the State is erroneous, and if carried out will result in one or two things, namely, the printers will all go out of business, or go to the industrial school. I am informed that already a protest of magnitude is forming in Salt Lake City that will be heard from later in no uncertain tone. The protest will not come direct from the printers, however."

SHOW PRINTERS PROHIBIT TIGHTS.—The Show Printers' Association which closed its second annual convention in Chicago recently, after a discussion of the ethics and esthetics in the art of making billboards, decided that no more posters should be printed showing the figure in tights, or other pictures of an objectionable nature. The president and secretary of the association were elected official censors. The association, which is said to practically control the business of making show posters in the United States, elected the following officers for the ensuing year: President, Charles W. Jordan, Chicago, president of the Central Show Printing & Engraving Company; vice-president, James Hennegan, Cincinnati; secretary, Clarence E. Runey, Cincinnati; treasurer, H. J. Anderson, Cincinnati. Board of directors: E. H. Macey, president National Printing & Engraving Company, Niles, Michigan; E. R. McKay, Chicago, Illinois; C. F. Libbie, Boston, Massachusetts; Arch Donaldson, Newport, Kentucky; Joseph Mack, Detroit, Michigan; L. C. Farra, Chicago, Illinois, and W. S. Donaldson, St. Louis, Missouri.

THE FRANCIS PRESS DINNER CLUB.—This social adjunct of the well-known and growing New York printery has for its purpose the promotion of good fellowship and relegation of the petty trials and jealousies that are inevitable and create discord. The club is composed of about forty com-



posing-room employees, who at stated intervals take a night off, attend a theater in a body, and then a course dinner at a restaurant, during which a musical program is given. The last affair included seeing "The Merry Widow," and the dinner program was furnished by a "notorious bunch of rule twisters, lead mutilators, and mallet slingers, imported at enormous expense from the four corners of the universe—Hoboken, Long Island, Harlem and Greenpoint." At least, that is how the handsome program designed and executed by L. L. Blue, of the club, designates them. Of course the gatherings are held on Saturday nights, which prevent the attendance of the popular Mr. Francis at the dinners, he having scruples which preclude his countenancing Sunday entertainments. The members think the club does much to preserve and maintain a cordial spirit in the office.

**NEW SCHOOL OF JOURNALISM.**—The University of Wisconsin has issued a bulletin anent "Courses Preparatory to Journalism," for 1908-1909. The lessons have been selected and arranged with the purpose of indicating to students preparing for journalistic work the studies best adapted to give the board training necessary for the successful pursuit of this profession. The increasing demand by editors of newspapers and periodicals for college graduates, indicates the recognition of the value of a college course as preparation for journalism. The courses included in the list are of three kinds: First, those designed to familiarize the student with present social, political and industrial conditions in the light of their history and development, as well as with the literature of his own and other languages; second, those designed to develop the power of expressing his ideas effectively in writing; third, those intended to give the necessary technical instruction in the history, development, organization and methods of modern journalism. The publications issued in connection with the university, which include an evening newspaper and corresponding for the press, constitute the opportunities for practical work. Though the courses are designed for newspaper and editorial work, they can be modified to meet the needs of those having an ambition to enter technical or trade journalism.

**NEW ORLEANS EMPLOYERS JOLLIFY.**—The second annual banquet of the Employing Printers' Association of New Orleans was held on May 23 at the New Hotel Denechaud. The dining-room was specially decorated, and the viands and "sich" the best of all that has made the Crescent City famous. The menu card had a cosmopolitan touch in that German type was used, while the familiar French names were given the dishes. According to the *States*, "It was not a *de rigueur* affair. It was just a gathering of good fellows, marked by good fellowship, and was enjoyed by every one of those who had the good fortune to attend. The majority of banquets are enjoyable to a greater or less extent, but it takes the men in the printing business to pull off the 'real article,' by which is meant informal good fellowship, with the gentleman's limit. Employers and employees, printer, binder, and all the rest, mingled in friendship and in discussion which bore none of the much-talked-of antagonism of purpose, none of the 'animosity,' which last-named difference (so common) seemed to be the slogan, after a fashion, of all the talks made—talks which, while gotten off in semi-jest, were yet half-joke-and-whole-earnest. There were able orators, near orators, and some not so near, yet the talk of each and every one of the speakers was to the one end—harmony between employing printers and between employers and employees. It was plainly evident that this association is accomplishing much good as that master joker, William Pfaff, president of the organization, and acting toast-master, observed in his opening remarks." The officers of

the association for the current year are: President, William Pfaff; vice-president, Frank F. Hyatt; secretary-treasurer, George M. Upton.

**OLD-TIME PRINTING.**—Hereunder is part of a circular issued in 1845 by Rolla Doolittle, of Madison, Indiana. The original was contributed by M. E. Garber, manager of the Courier Company of that place, who says that his establishment has been running since 1817, and that some old specimen of printing is frequently coming to light. Some of the type-faces used in this specimen will prove interesting to the younger generation in the trade. Likewise the manner in which these type-faces are mixed up will offer an interesting study in the value of harmony as applied to printed design. While we can not but admire the ingenuity displayed in the composition of this page (the decorative border being built up of individual characters), we nevertheless must consider work of this class as a

1845

**390K AND J93**

**PRINTING OFFICE,**  
Corner of Main Cross & Mulberry St's, over the Store of D. Shaw & Son,  
**MADISON, INDIANA.**

**ROLLA DOOLITTLE,**  
Respectfully informs the citizens of Madison and vicinity, that he has just received a large and extensive assortment of

**NEW AND FASHIONABLE**  
**TYPE,**  
And is now prepared to execute the Printing of  
**BOOKS, PAMPHLETS,**  
Circulars, Watch Papers, | Sat Tips, Blank Notes,  
New Bills, Auction Bills, | Bills Lading, Checks,  
**MERCHANTS LARGE SHOW BILLS,**  
AND ALL KINDS OF  
**LETTER-PRESS PRINTING.**

**TO ADVERTISERS.**  
"Orders" published by the undersigned, has a larger circulation than any other paper published in this City. All those who find it to be greatly to their advantage to give us a call. All orders in exchange for subscriptions to the Madison Courier, Work.  
ROLLA DOOLITTLE  
1845.

rebuke to the pessimists who talk of the decline of the craft in the past generation or two. It is apparent on the surface that, with this as a criterion, we must conclude that the principles of correct typographical design were beneath the dignity of the printer of the period in which this job was issued.

**A THOUSAND-PAGE BOOK PRINTED IN EIGHT DAYS.**—The Regan Printing House, which persistently avows it never sleeps, has reason to feel proud of its latest performance—the printing of a thousand-page (8 by 10½) book containing eight million eight hundred thousand ems in eight days. The volume is the report, testimony, findings and debates arising out of the recent investigation of Illinois State institutions. The Regan House is telling its friends that the copy was received on May 21, and copies were bound in cloth, ready for delivery on May 29; that thirty-two thousand pounds of paper (32½ by 44, eighty pounds to the ream), were used, and delivery from the mills began twenty-seven hours after the order was placed; that the book contains as much matter as the Bible and

Shakespeare combined, or would fill 176 pages of Chicago daily paper size, and that the job was done without interference with the regular work of the office, which averages one million two hundred and fifty thousand ems a day. The Regan House is to be congratulated on its notable achievement, and its ability to "eat 'em alive," as they would say on the Rialto.

**BOTTLED GAS.**—We are indebted to *The Electrical World* for the announcement of a new illuminant. Those in need of artificial light need not hesitate to install the most up-to-date systems because of lack of variety. One can choose between the ordinary incandescent carbon filament lamp, the tantalum, the tungsten, the high-efficiency carbon incandescent, the enclosed arc, the flaming arc, and the magnetite arc. In gas systems his choice lies between the erect mantle burner, the inverted mantle, and the acetylene system with its calcium carbide. And now comes Professor Blau, of Germany, who, according to a lecture delivered by Professor Hallock before the Chemists' Club of New York city, has produced a liquid illuminating gas which is called "Blaugas." The gas is not as yet manufactured in this country, but it is finding extensive use in Germany where it is sold by weight. A twenty-two pound cylinder contains enough liquid gas to supply a fifty-candle-power burner four months if used four hours a day, thus having a charge equivalent to three thousand six hundred burner hours or one hundred and eighty thousand candle-hours. The revolutionary part of the new system lies in the details of distribution wherein small copper tubes of about the same size and flexibility as the usual electric lighting wires, connect the burners with the reservoir. Thus exit the gas meter, gas fitter and the usual impedimenta of gas pipe, unions, elbows, nipples, reducers, couplings, etc., likewise the ubiquitous pot of red lead.—L. S. B.

**PUBLISHERS TRY NEW TACK IN WAR WITH PAPER TRUST.**—At the last meeting of the board of directors of the American Newspaper Publishers' Association the war on the alleged print-paper trust took on a new phase. Agreeably to the spirit and terms of lengthy preambles and a short resolution adopted by the board, President Ridder engaged the services of John Norris for a period of two years to prosecute the fight. The energetic Mr. Norris promptly resigned as business manager of the *New York Times*, and with equal promptness issued an announcement which showed the new line of attack. It was directed to pulp manufacturers, and said that Mr. Norris had been authorized by publishers using one hundred and fifty-one thousand tons of news-print paper a year to negotiate with owners of pulp mills and arrange with them for the installation of papermaking machines. If a satisfactory basis can be reached, the publishers will "underwrite" and guarantee the price f.o.b. at mill which the owners would receive for a term of years on the product of their new installations. When Mr. Norris says he will "underwrite," he means the publishers in the pact will guarantee to take the entire output of the plant for a working year at the minimum price fixed on in case the manufacturer can not find a market elsewhere. Some time must elapse before the world will be informed as to the feasibility of this ambitious plan. The board also adopted resolutions and submitted them for the consideration of the committee on resolutions of the recent Republican National Convention, but the platform emanating from that gathering indicates that the resolution came in contact with the famous or notorious "steam roller." Under the guise of consideration for the conservation of natural resources, the publishers wanted the Republican party to pledge itself "to the removal of duties on all forest products." Those present at the meetings at which these movements were started were: Herman Ridder, *New York Staats-Zeitung*; W. J.

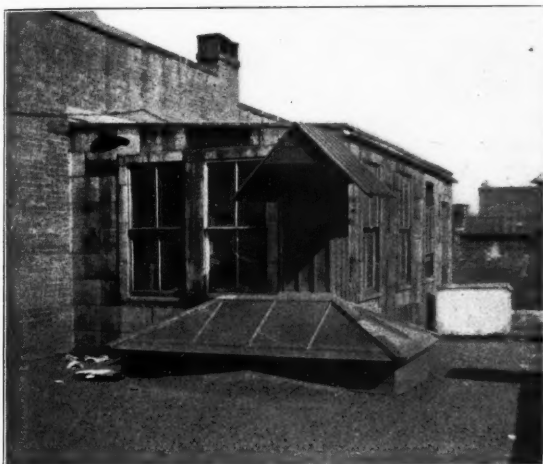
Pattison, *New York Evening Post*; C. H. Taylor, Jr., *Boston Globe*; J. B. Townsend, *Philadelphia Press*; Conde Hamlin, *New York Tribune*, and F. P. Glass, *Montgomery Advertiser*.

**PULP AND PAPER INVESTIGATION NOTES.**—The preliminary report of the committee of the House of Representatives on this issue presents some interesting data. The majority, or Republican, members of the committee do not believe that a removal of the duty, as was asked for by the American Publishers' Association and cooperating organizations, would immediately affect the price of paper to any "considerable degree." In their opinion, that might, however, "spell ruin to the paper industry and ruinously high prices for paper in the near future." The reason for the conclusion is evidently the fear that the Canadians might retaliate by prohibiting the export of pulp-wood or pulp, which would tend to compel American publishers to look to that country for their paper supplies. According to the report the price of pulp-wood has nearly doubled. In 1898 the International Paper Company paid \$5.33 a cord for its pulp-wood, while for the first three months of 1908 its average cost was \$10.14. The labor cost of a ton of paper had increased from \$3.80 in 1900 to \$4.38 for February, 1908. The minority members give their views to the effect that the duty should be removed instantly, not only in the interests of cheap paper but for the purpose of conserving our woodlands. This group of Congressmen admitted there was merit in the contention that the increased cost of pulp-wood justified an increase in the price of paper, but contended that while all the mills enhanced the cost of paper, some of them had not improved labor conditions, which both factions agreed should be bettered. It developed that the International Paper Company produces between thirty and forty per cent of the total output of news-print, and that it had acquired control of more than four million acres of spruce timber tracts in the United States and Canada. It is also stated that the increased price applied to but fifty-five per cent of the output, the remaining forty-five per cent being sold under old low-priced contracts. In the opinion of a majority of the committee, the outlook and present tendency indicated lower prices.

**FREED HIS MIND.**—A Western printer having had litigation with a customer, to his dissatisfaction, feeling that the testimony of a brother printer who had been called in as a witness was not favorable to his case, relieves his mind of turgidity in a letter to the effect in the following language: "To His Highness, the Head Ghezitas, Chief Counsellor to the Craft and the Art Preservative, Council No. 1. Dear Sir,—How about being a high-priced concern? How about a printer never being fully paid for his work? From a calm survey of these labyrinths of rhetoric the writer would unmistakably glean an inference that indicated friendship and a desire to protect those engaged in the printing industry, but a categorical observation of the bald facts show to the contrary. That cool, prismatic, elegant, aristocratic human masterpiece, whose august subtlety of demeanor compels admiration in his startling testimony bearing record. In it nothing that expresses intelligence, or knowledge, even partial, appears of practical worth. It was on the contrary calculated and designed as 'knock-out drops' totally free from any value that might interest and serve the printing industry. He made it manifest that his testimony be received as a firm member. It lacked a clarified conciseness, comprehensibility, and a coalescent consistency necessary to be recognized as a genuine article. It did not have the ring of sincerity that bespeaks knowledge of the game. His experience he stated enabled him to safely quote market prices of printing in Chicago. Mainly because his lengthy career in this work

was obtained only in one concern, it is best to eschew all conglomerations of flatulent garrulity. 'Je June Babblements,' and asinine affectations, and reverently close the gates of our tympanum to such vibrations and forcibly eject the sacrilegious blasphemer from the sanctuary of justice, and consign him to a retreat where at least psychological treatment may be administered. I would suggest his application to some psychical society where in the study of 'metaphysical sciences' he may, it is hoped, show some expression of intelligence, under the tutelage and espionage of qualified preceptors. Enjoyingly yours."

**PROOFREADING ON THE ROOF.**—The Springfield, Massachusetts, *Daily Union* for a long time had its proofroom artificially lighted, owing to limitations of space, the office lying between two other buildings, and daylight entering only at the ends. Suitable light for the cartoonist was also required, and the proprietors built a "sky parlor"

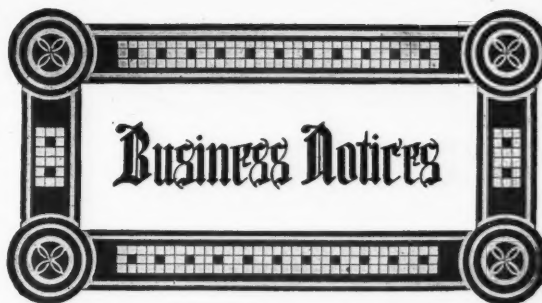


PROOFROOM AND ARTISTS' ROOM — EXTERIOR.



PROOFROOM AND ARTISTS' ROOM — INTERIOR.

shown in the illustration, on the roof of the composing-room. This contained six windows and a door, admitting sunshine all day, so that the reader, copyholder and artist do their work under the pleasantest conditions. The proofs are carried between the proofroom and the composing-room by a small boxed-in hoist. The occupants of this eyrie are planning some roof gardening to beautify their working quarters.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

*The Plate Producers' Pricer* is a breezy little publication of forty pages issued by the G. C. Dom Supply Company, dealers in process engravers' supplies, Cincinnati, Ohio. It contains numerous good points for the engraver, and an illustrated price-list of a large assortment of engravers' materials and equipment carried in stock by the publishers. Every engraving establishment in the United States and Canada is invited to write for the book direct to the G. C. Dom Supply Company.

At a recent meeting of the board of directors of the Peerless Printing Press Company, of Palmyra, New York, the following officers were elected: John W. Marder, president; M. P. I. Wells, vice-president and manager; Col. A. P. Seeley, secretary and treasurer. The only important change in the directory is that of Mr. Wells, who was formerly general superintendent, and has been connected with the Cranston and Peerless Printing Press Companies in various capacities for the last twelve years. Mr. Wells' intimate knowledge of the trade eminently fits him for the position.

#### SPRAGUE ELECTRIC FANS.

The Sprague Electric Company, of Bloomfield, New Jersey, draw attention to their popular electric fans by a series of attractive blotters. Mention is made of catalogue No. 317, which fully describes the fans and may be obtained by addressing the company.

#### THE PRINTING MACHINERY COMPANY.

The Printing Machinery Company, of Cincinnati, Ohio, is a newly incorporated concern, formerly the Automatic Specialty Company, organized for the manufacture of printing-presses, designing and building special paper-goods machinery, repairing printers' machinery and the handling of printers' supplies. A new and well-equipped plant is located at Township and Corman avenues, Cincinnati, Ohio. The officers are Charles E. Berold, president, and W. L. Angert, secretary-treasurer.

#### GOLDING MFG. CO'S NEW YORK REPRESENTATION.

Announcement was made in this department last month that C. W. Moore, formerly New York manager for Golding Manufacturing Company, of Franklin, Massachusetts, manufacturers of printers' machinery, had entered the firm of Andrew-Marsh Manufacturing Company, and that this concern is to be the New York agent of the firm of Golding Manufacturing Company. This phrasing inadvertently gave the impression that the Andrew-Marsh Manufacturing Company were to have the exclusive agency



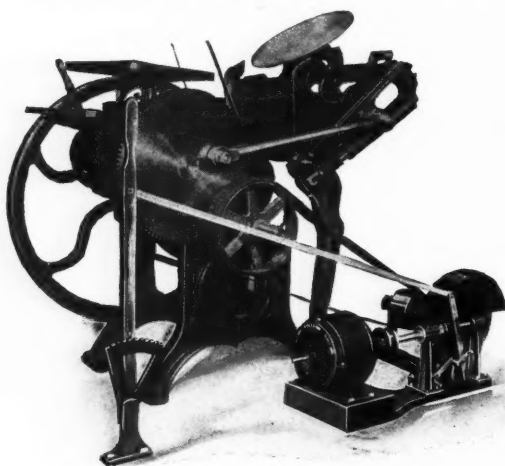
of the Golding concern, whereas the information intended to be conveyed was that they would handle Golding products, as the Golding Company have no exclusive representation for New York city. They have in New York city their personal representative, I. M. Pinckney, with offices at 261 Broadway, for the purpose of keeping in touch with the trade. Golding products are on sale by all principal printers' supply dealers.

#### REMOVAL OF AMERICAN TYPE FOUNDERS CO., PHILADELPHIA BRANCH.

Announcement is made of the removal of the American Type Founders Company from their quarters at 606 Sansom street, Philadelphia, Pennsylvania, which they have occupied for many years, to 17-19 South Sixth street. The new location is in the heart of the printing-trade section of the city and adjacent to all the paper houses. It offers to the printers of Philadelphia a better and more convenient point for service than they have heretofore enjoyed.

#### UNIVERSAL SPEED CONTROLLER.

The accompanying illustration shows a new system of individual-drive equipment for printing-presses, made by the Universal Speed Controller, 45 East Fort street, Detroit, Michigan. It allows the press pulley to be utilized, thus avoiding the use of the belt on the balance-wheel. It permits the use of a standard-speed motor regardless of whether the current is direct or alternating, at the same



UNIVERSAL SPEED CONTROLLER.

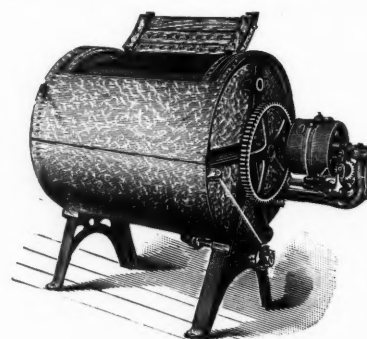
time utilizing the entire efficiency of the motor when the press is operated at decreased speeds. There are other strong claims made for the Universal Speed Controller, which are tersely described in the circular of the manufacturers.

#### FALCON AUTOMATIC PLATEN PRESS.

The makers of the Falcon Automatic Platen Press claim in a new descriptive pamphlet that this press will reduce the cost of presswork from one-third to one-sixth, according to the number of presses installed. Several important advantages are specified in the circular, not the least of which is the fact that an absolutely true register is obtained, and that sheets passed again and again through the press show no variation whatever. The American Falcon Printing Press Company's show rooms and offices are at 346 Broadway, New York.

#### WASH THE RAGS.

A machine for washing rags, whereby a great saving is effected, is being introduced by the Steel Roll Machine Company, 254 East Madison street, Chicago. The testimony of users goes to show that the Metal Shell Power Washers made by this company pay for themselves in a remarkably



METAL SHELL POWER WASHING MACHINE.

short time. They are easily operated, require very little attention and undoubtedly reduce the fire risk in printing-offices. Full information will be supplied by the makers on request.

#### HAMMER PAPER LIFT.

A. F. Wanner & Co., 340 Dearborn street, Chicago, have acquired control of the Hammer Paper Lift. The power required to operate this machine is simple, being derived direct from the press, and gives uniform lift with the press. Descriptive matter will be furnished by Wanner & Co. on request.

#### NEW JAPAN PAPERS.

A new sample-book of the Japan Paper Company, importers of high-grade papers, 34 Union Square East, New York, has been issued. The specimens shown are very beautiful, and include numerous suggestions in color and ornamentation designed to bring out the full effect of the stock. The variety of sizes and weights makes the French Japan paper suitable for every kind of catalogue, pamphlet, leaflet, and bookwork, and the heavier weights may be used for mats, mounts, calendars, etc. The importers say that the French Japan is the first and only successful imitation of the genuine Japan paper ever made.

#### THE THOMPSON TYPECASTER COMPLETED.

The Thompson Type Machine Company announces the completion of its first commercial typecaster. This is the event looked forward to for many months by eager printers who have watched the development of this machine. In its early stages it gave promise of becoming an important addition to the art, and now in its complete state it seems to fulfil the many good things predicted for it. Four experimental machines were built before a design commercially acceptable was adopted, and it will be admitted that the company has demonstrated the wisdom of doing its experimental work in the factory instead of in the customer's plant. Although the demands for machines were important, the company wisely refrained from shipping machines until every part of their mechanism was thoroughly tested, and the reward comes now that the machines are ready for the market. The beauty of its mechanical features will be appreciated by all, as well as the various automatic arrangements for adjusting and controlling the

machine. The speed at which it produces perfect type in all sizes and faces, and the quickness with which it can be changed from one size to another, will commend it to printers.

Linotype matrices are employed to cast the smaller sizes of type, and electrotype matrices for the larger bodies. The company makes its own matrices, or any existing make of matrix may be used.

For the past year a machine in the company factory has been turning out type of all sizes—six to thirty-six point—and one Chicago printing-office has had about a ton of its old type recast by the Thompson Typecaster, which is now being used in all its commercial work.

The new machine is being exhibited at the office of the Thompson Type Machine Company, 120 Sherman street, Chicago, preparatory to its shipment to one of the large daily newspapers in New York city. The Robert L. Stillson Company, New York city, is also to receive its Thompson Typecaster at the same time. The company expects to ship two machines a month hereafter to printers who have had orders in for a year or more for machines.

#### NEW LINOTYPE FACES.

The Mergenthaler Linotype Company has given another evidence of its activity by the production of a new series of one and two letter matrices, which we reproduce herewith. These faces will be appreciated by many users of the Linotype.

5-point No. 10 with Gothic No. 4 (two-letter matrices)

**THERE IS NEVER A TURNED LETTER IN THE WHOLE ALPHABET OF LINOTYPE COMPOSITION.**

There is never a turned letter in the whole alphabet of Linotype composition.

**THERE IS NEVER A TURNED LETTER IN THE WHOLE ALPHABET OF LINOTYPE COMPOSITION.**

There is never a turned letter in the whole alphabet of Linotype composition.

6-point No. 12 with Gothic No. 8 (two-letter matrices)

**THERE IS NOT A TURNED LETTER IN THE WHOLE ALPHABET OF LINOTYPE COMPOSITION.**

There is never a turned letter in the whole alphabet of Linotype composition.

**THERE IS NOT A TURNED LETTER IN THE WHOLE ALPHABET OF LINOTYPE COMPOSITION.**

There is never a turned letter in the whole alphabet of Linotype composition.

7-point Aldine (one-letter matrices)

**THERE IS NEVER A TURNED LETTER IN THE WHOLE ALPHABET OF LINOTYPE COMPOSITION.**

There is never a turned letter in the whole alphabet of Linotype composition.

10-point Antique No. 4 (one-letter matrices)

**THERE IS NOT A TURNED LETTER IN THE WHOLE ALPHABET OF LINOTYPE COMPOSITION.**

There is never a turned letter in the whole alphabet of Linotype composition.

#### THE LONDON TIMES ADOPTS THE MONOTYPE.

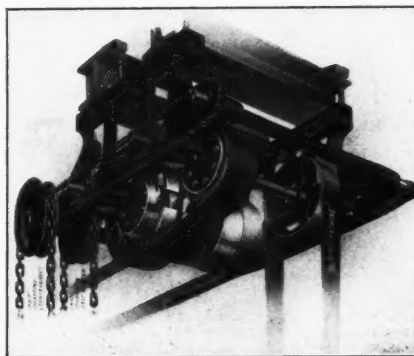
The London *Times* has just ordered from the Lanston Monotype Corporation, Limited, of London, England, eighteen Monotypes, the first of its battery of forty machines. This order is of interest, not only because it is one of the largest on record for composing machinery, but also because the "Thunderer" is almost a national institution of England. In spite of many innovations in make-up this newspaper has maintained in these days of rush and hustle the same standards of quality and typographical accuracy for which it has always been famous. In satisfy-

ing the *Times* the Monotype may be said to have achieved a notable victory.

With the London *Times* and the New York *Sun* using the product of the Monotype exclusively and a large number of prominent dailies using the Monotype on advertisement work, we have almost what Darwin called a "reversion of type." If not a complete return to the movable types of our fathers, these signs of the times certainly indicate that type at least is not decreasing in popularity.

#### S. & S. VARIABLE SPEED COUNTERSHAFT.

The accompanying illustration shows an ingenious device manufactured by the Rotary File & Machine Company, 587 Kent avenue, Brooklyn, New York. It consists of an arrangement of expanding belt-operated pulleys, by which any variable speed relationship desired within the limits of 4—1 can be maintained at its maximum, and is



S. & S. VARIABLE SPEED GEAR.

capable of instantaneous adjustment. The gear is made in fourteen standard sizes, capable of transmitting up to 128 horse-power.

Every manufacturer knows that there is a leakage in profits on account of his inability to run his machines at the exact speed suitable for the job in hand. This leak, however, unlike a leak in a steampipe, does not attract attention by a constant reminder of its existence. A careful computation brings out the astonishing fact that the waste thus incurred easily approximates twenty-five per cent of the yearly profit, and it is to save this waste that the S. & S. Variable Speed Countershaft is specially designed.

Numerous distinctive claims as to the advantage and economy of this device are clearly set forth in an illustrated circular, which will be mailed to any one writing for it on their own letter-head.

#### RAILROAD CROSSING.

In every country town there is a sign at the railroad crossing like this: "Look Out for the Cars."

Now, everybody in that town knew it was a railroad crossing the day the track was laid. When the sign was put up it took two days—not longer—for every inhabitant to become familiar with it. In a week even the small children could read and spell it backward. Did the railroad take it down? No. If they had the warning would have been forgotten in a week and smash-ups and damage suits would have resulted.

One-time advertisements act the same way. You must keep everlastingly at it, like the railroad crossing sign.—*Eli Grocer.*

## WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

## BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6% by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER COVERS—An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by C. Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila, and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by Wm. J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of book, 7% by 9% inches, art vellum cloth, combination white and purple, or full purple, \$1.50; edition de luxe, red or brown India ooze leather, \$4; pocket edition, 3 by 5%, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

## BUSINESS OPPORTUNITIES.

EXCELLENT OPPORTUNITY—An ambitious man with ready cash can buy cheap, half interest in well-established modern printing plant located in New York State in city of over 100,000; value of plant, including building, \$100,000; new machinery, good organization; will sell cheap. G 301.

FOR SALE—Job-printing plant and bookbinding plant; part or all on easy payments if desired; established business in good Wisconsin city. G 281.

FOR SALE—Job-printing plant, Kansas City, Mo.; well established and paying business; reason—death of proprietor; yearly business, \$14,000; invoice, about \$3,700. Address Box 1128, Kansas City, Mo.

FOR SALE—Lithograph plant in large city; complete printing and book bindery department; all newest and latest machinery; annual sales 40 to 50 M. G 310.

FOR SALE—The *Broadhead Independent*; circulation 1,500; Broadhead, Wisconsin; population 2,000; two newspapers; merchants good advertisers. G 309.

PRINTING BUSINESS ROTTEN? Can't get a fair price for work? Get out of the rut—sell something that the other fellow can't cut the price on; get your own price and get plenty of repeat orders; you can make big money on printing if you get the exclusive local rights to print the STEVENS RE-DIRECT SYSTEM OF CIRCULAR WORK; sells quick to advertisers; covered by United States patent and brings more business than any other form of advertising in the world; easy to handle, can be printed on any press that will take a sheet 11 by 14, or larger, and is in growing demand wherever seen. Write to-day for samples and exclusive local rights proposition. Address R. G. STEVENS, 358 Dearborn st., Chicago, Ill.

PRINTING PLANT FOR SALE—Medium sized, completely equipped plant, nearly as good as new; well established in good central location in Kalamazoo, Mich.; price \$2,100. G 239.

URGENT REASONS force immediate sale of well-equipped up-to-date printing-plant, Detroit; \$10,000 required. LOTH, 303 Hodges bldg., Detroit, Mich.

WANTED—Man to take \$3,000 or \$4,000 worth of stock in business doing \$4,000 worth of work each month, and to take charge of composing-room; fine opening for right man; union shop; references required. G 272.

\$2,750 will buy one of the best equipped newspaper and job offices in south-east Missouri; only paper in town of 1,700, all white; doing good business; only parties meaning business need apply. Address D. BRIGHT, East Prairie, Mo.

## Publishing.

BUY A PUBLISHING BUSINESS ON GOOD TERMS—Price low. HARRIS-DIBBLE COMPANY, Brokers in Publishing Property, 253 Broadway, New York.

## HELP WANTED.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. We received calls during the past month for the following: Job printers, 4; linotype operators, 2; stoneman, 1; compositors, 2; artist, 1; photoengraver, 1; engravers, 2; pressmen, 2; proofreader, 1; electrotpe finisher, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

## Advertising Solicitor.

THE STATE JOURNAL, SPRINGFIELD, ILL., has opening for experienced advertising solicitor or manager; recommendations required.

## Compositors.

ADVERTISEMENT COMPOSITOR—Young man preferred; state experience and send samples of work; steady job to right man. G 334.

## Engravers.

PHOTOENGRAVERS looking for positions should apply to EMPLOYING PHOTOENGRAVERS' ASSOCIATION, who are placing help in good open shops. Address 116 Michigan st., Milwaukee, Wis.

WANTED—Photographer for colorwork who also understands making half-tone negatives; give full particulars when applying. G 326.

## Foremen, Managers and Superintendents.

GENERAL MANAGER with practical knowledge to superintend office and plant of job, book and stationery printing establishment in New York City; must be familiar with paper and estimating, and possess ability to handle men and produce first-class work; give references, full information, and salary desired. G 502, care New York Office INLAND PRINTER.

WANTED—A thoroughly competent printer to take the foremanship of a weekly paper in the West; one capable of giving estimates on jobwork and having some business capacity; a knowledge of the Mergenthaler would come in handy. G 314.

WANTED—Foreman (compositor), also office manager, each with \$1,000, to take entire charge of printing-plant in New York city; they must possess unusual executive ability, have style, and thoroughly understand the printing business; the advertiser is handicapped with two incompetent partners, and the \$2,000 will purchase their interest; your ability, not money, counts most here; give particulars and references. G 329, care New York office INLAND PRINTER.

## Operators and Machinists.

WANTED—Thoroughly experienced union machinist-operator for Mergenthaler plant of 6 machines; good wages. G 279.

## FOR SALE.

FOR SALE—Kramer web attachment and Gordon press connected ready for use, with extra attachments; price, \$300. THE CLARK PRINTING & MFG. CO., Lock Haven, Pa.

FOR SALE—Miehle flat-bed perfecting press, bed 40% by 53; C. B. Cottrell & Sons Co. 4-roller, 2-revolution press, bed 43 by 56, rear fly delivery; the above machines at bargain prices. G 43.

FOR SALE—One No. 1 Dexter folder, 32 by 44, without parallel attachments; one No. 1 Monitor stitcher; one No. 45 Sheridan cutter; these machines are all in first-class order and condition and will be sold at bargain prices for cash; call or address the LIQUID CARBONIC COMPANY, 67 Wells st., Chicago, Ill.

FOR SALE—One set of 2-letter pica matrices Old Style No. 1 with italics and small caps; good as new; will sell cheap. Address "Gazette," Phoenix, Arizona.

FOR SALE—One two-color Huber press in fair condition, size of bed 40 by 57; are desirous of disposing of this press immediately, and will sacrifice value in order to make disposal. G 333.

FOR SALE—Two Model 1, 2-letter Linotypes, in perfect running order; can be seen in operation. For further particulars address G 305.

FOR SALE—39 by 52 Cottrell Drum Cylinder in first-class condition; cost over \$3,000; will sell for \$675 f. o. b. on time payments. THE R. W. HERFURTH CO., 39 Cortlandt st., New York.

LINOTYPES FOR SALE—Two 2-letter Linotypes, one equipped with Rogers attachments; thoroughly overhauled and rebuilt; only reason for selling—have installed Monotypes. Address COURIER-JOURNAL JOB PRINTING CO., Louisville, Ky. tf

MONOTYPE PLANT FOR SALE—Two keyboards; used about one year; a bargain. Address VAN HOUTEN-PATILLO CO., Macon, Ga.

POTTER, 2-revolution presses: 36 by 52, \$900; 40 by 54, \$1,000; 42 by 60, \$1,100; rebuilt and guaranteed. PRINTERS' MACHINERY CO., 184 Congress st., Chicago, Ill.

37 by 50 Campbell two revolution, 4 roller, front delivery; will print a 7-column quarto paper with 20-inch column rule, do fine book work; speed 1,200 per hour; price \$750; send for poster sheet. A. F. WANNER & CO., 342 Dearborn st., Chicago.



## SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

## Advertising Manager.

WHO WANTS a hardworking advertising manager who is an experienced producer? I never overlook a prospect and "keep pounding"; my motto "Every business concern with a sign should advertise"; pleased to correspond with publishers who desire to make a change in their advertising departments. G 313.

## Artists.

COMIC ARTIST AND WRITER wishes position as cartoonist in South or West after July 1; object—experience; small salary. G 307.

## Bookbinders.

BOOKBINDER—All-around man, first-class in all branches, capable of managing medium-sized bindery; 20 years' experience; strictly sober; married; West preferred. G 324.

GENERAL FOREMAN, now with large edition bindery, desires change; plenty of experience and executive ability. G 275.

YOUNG MAN wants position as all-around bookbinder, and also take charge; best of references. G 328.

## Compositors.

SOBER, RELIABLE AND COMPETENT PRINTER desires to make change; would like to hear from any party that would appreciate the services of a good, trustworthy man. G 303.

## Engravers.

A FIRST-CLASS ROUTER who can help zinc etching; also other departments; no bad habits; 8 years' experience; wants a steady position. G 2.

A GENERAL PHOTOENGRAVER with 20 years' experience, practical in all branches, thoroughly reliable, open for engagement; now employed. G 463.

FIRST-CLASS PHOTOENGRAVER with excellent business ability wishes management to advance small shop, to better both parties. G 318.

## Foremen, Managers and Superintendents.

HIGH-GRADE MAN wants position—superintendent or desk foreman; 28 years' experience in large plant; now employed. G 107.

MAN with thorough experience in most all departments of modern job plant and executive ability desires change; will produce results and want good compensation; Chicago preferred, other things equal; union. G 588.

MANAGER—A man of about 20 years' experience in the printing business would like a position as manager with some good firm in the East. G 331.

SITUATION WANTED—By an all-around printer capable of taking charge of an office. G 319.

WANTED POSITION as superintendent or foreman; have the practical experience of 20 years for sale; will contract for 1 or 5 years; 14 years as first-class compositor; 6 years as foreman and superintendent of medium-sized offices; good estimator. (Printers Board Office.) J. F. MORRIS, 64 Frances street, Winnipeg, Man.

## Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR wants day situation; 7 years' steady experience; union. G 320.

LINOTYPE MACHINIST wants situation; day work preferred; 10 years' experience; now employed; union. G 321.

LINOTYPE OPERATOR—Sets English, German and Yiddish; strictly temperate man. MAX IMMERMANN, 1329 John st., Cincinnati, Ohio.

MACHINIST-OPERATOR—5,000 breviter; total abstainer; married; all-around printer; book or job office; non-union; 1, 2 or 3 machine plant. OPERATOR, 1309 Western av., Topeka, Kan.

## Pressmen.

A1 PRESSMAN wants position as pressman or foreman; 22 years' experience on high-grade half-tone and three-color work. G 302.

A FIRST-CLASS CYLINDER PRESSMAN, now employed in one of the largest northern cities, desires to make a change; capable of taking charge, and getting results on first-class cut and catalogue work; up-to-date on all modern machinery; South preferred; A1 references. G 485.

BY A FIRST-CLASS Harris and cylinder pressman; can furnish good references. R. A. STEVENS, 1549 Polk st., Chicago, Ill.

EXPERT Harris pressman; open shop; go any city; thorough knowledge. G 323.

## Proofreaders.

FIRST-CLASS non-union proofreader wants proofreader's or assistant editor's position; experienced both lines; practical printer; eastern city preferred. G 512.

WANTED—Position as proofreader in a good non-union office by a progressive, adaptable reader (female); catalogue and miscellaneous job work experience; any location, but prefer the Coast; now located in the Middle West; change shortly; let me hear from you. G 317.

## BUSINESS DIRECTORY.

## Advertising Art Calendars.

OLIVER BAKER MFG. CO., makers of art calendars and advertising specialties, Minneapolis, Minn., U. S. A. 3-9

## Advertising Novelties.

BUSINESS SOUVENIRS, premiums, post cards. *The Novelty News*, Chicago, official organ; \$1 a year. 7-8

## Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y. Rulers and advt. thermometers. 1-9

## Ball Programs and Invitations.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball programs, folders, announcements, invitations, tickets, society folders, masquerade designs, etc. 2-9

## Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-9

## Brass Rule and Brass Galleys.

WANNER, A. F. & CO., 340-342 Dearborn st., Chicago. Makers of all styles of brass rule, printers' specialties, galleys. 6-9

## Brass-Type Founders.

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York. 6-8

## Bronze Dusters.

THE DOWNING does the work of six girls. Makes bronzework a pleasure. Cleans any paper perfectly. No dust. Write Downing Duster Co., Box 758, Milwaukee. 8-8

## Calendar Manufacturers.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-8

SHANE, JAMES H., & CO., 106 Duane st., New York. Big bargains in calendars. 8-8

STYRON, O. M., & CO., Washington, D. C. Daily date calendars and pads. Write for prices. 12-8

## Calendar Pads.

THE SULLIVAN PRINTING WORKS CO., 1062 Gilbert av., Cincinnati, Ohio. 71 sizes and styles calendar pads for 1909. The best and cheapest in the market. Now ready for delivery. Write for sample-book and prices. 6-9

## Calendars—Tin Mounted.

AMERICAN FINISHING CO., 113 W. Harrison st., Chicago, Ill. 8-8

## Carbon Black.

CABOT, GODFREY L., 940-941 Old South bldg., Boston, Mass. 7-8

## Cardboard Manufacturers.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

## Case-Making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-9

## Charcoal for Engravers.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st., and E. Broadway, Brooklyn, N. Y. 8-8

## Coated Paper.

CHAMPION COATED PAPER CO., Hamilton, Ohio. 1-9

## Copper and Zinc Prepared for Half-Tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-8

## Counters.

DURANT, W. N. CO., Milwaukee, Wis. The perfection of counting machines for all presses. Alarm Counters of various types. See advt. 6-9

HART, R. A., Battle Creek, Mich. Counters for job presses, book stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press brakes, printers' form trucks. 3-9

## Designer and Manufacturer of Special Machinery.

SWIFT, GEORGE W., JR., Bortontown, N. J. Machinery and attachments for printing and manufacturing paper goods of every kind. 12-8

## Die Cutting.

AMERICAN FINISHING CO., 113 W. Harrison st., Chicago, Ill. 8-8

## Die Stinkers.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work. 1-9

**Electrotypers and Stereotypers.**

BLOMGREN BROS. & CO., 76-82 Sherman st., Chicago. Electrotypers, photo and wood engravers.	11-8
McCAFFERTY, H., 141 E. 25th st., New York. Half-tone and fine art electrotyping a specialty.	3-9

**Electrotypers' and Stereotypers' Machinery.**

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st.	11-8
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**Electrotypers' Foil.**

CROOKE, JOHN J., CO., 149 Fulton st., Chicago.	7-8
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**Embossers and Stampers.**

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade, 45-49 Randolph st., Chicago.	3-9
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**Embossing Composition.**

STEWART'S EMBOSSEING BOARD—Easy to use; hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.	tf
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**Embossing Dies.**

STRUPPMANN, C., & CO., 78 5th av., New York.	8-8
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**Enameled Book Paper.**

CHAMPION COATED PAPER CO., Hamilton, Ohio.	1-9
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**Engravers—Copper and Steel.**

FREUND, WM. & SONS, est. 1865. Steel and copper plate engravers and printers, steel die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.)	3-9
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**Engraving Methods.**

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.	9-8
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**Envelopes.**

AMERICAN ENVELOPE CO., 160 W. Van Buren st., Chicago. Envelopes of every description.	9-8
CLASP ENVELOPE CO., 109-111 Leonard st., New York. All styles envelopes with and without fastener attachment.	9-8

**Folding, Feeding and Cutting Machines.**

DEXTER FOLDER CO., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 178 Devonshire st.; San Francisco, 912 Howard st.	8-8
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**Glazed Paper.**

CHAMPION COATED PAPER CO., Hamilton, Ohio.	1-9
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**Gummed Papers.**

JONES, SAMUEL, & CO., 56 Carter lane, London, Eng. Our specialty is gummed paper; we do not make anything else; we can now supply it in any size as flat as ungummed paper. Write for samples.	12-8
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**Gumming.**

LABELS and papers. American Finishing Co., 113 W. Harrison st., Chicago, Ill.	8-8
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**Ink Manufacturers.**

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago.	3-9
KIENLE & CO., 109-113 S. 5th st., Brooklyn, N. Y. Manufacturers of lithographic and printing-inks.	10-8
RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York.	9-8
ULLMANN-PHILPOTT CO., THE, office and works, 1592 Merwin st., N.-W., Cleveland, Ohio.	9-8

**Instruction.**

GREAT DEMAND for Mergenthaler operators; best wages, shortest hours; 100 new situations every month; why not get one? The THALER KEYBOARD helps you; price, \$4. THALER KEYBOARD CO., 505 "P" st., N.-W., Washington, D. C.; also through agencies of Mergenthaler Co. and Parsons Trading Co., London, England; Sydney, Australia, and Mexico City.	tf
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LINOTYPE SCHOOL—\$100 for 3 months' tuition; may stay longer free to acquire speed; work mostly on "live matter," proof-read—the only practice that counts. THE TIMES LINOTYPE SCHOOL, Los Angeles, Cal.	
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**Linotype Metal.**

BLATCHFORD, E. W., CO., 54 N. Clinton st., Chicago.	1-9
KANSAS CITY LEAD & METAL WORKS CO., Fourteenth and Wyandotte sts., Kansas City, Mo.	12-8

**Lithograph Paper.**

CHAMPION COATED PAPER CO., Hamilton, Ohio.	1-9
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**Mercantile Agency.**

THE TYPO MERCANTILE AGENCY, general offices, 116 Nassau st., New York. The Special Agency of the paper, book, stationery, printing and publishing trade.	7-8
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**Monotype Metal.**

BLATCHFORD, E. W., CO., metal for Lanston Monotype machines, 54 North Clinton st., Chicago.	1-9
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**Motors for Printing Machinery.**

CROCKER-WHEELER CO., Ampere, N. J. (19 branch offices), motor-equipment experts.	8-8
JENNY ELECTRIC MFG. CO., Indianapolis, Ind. Motor specialists for printers and engravers.	12-8
THE ROBBINS & MYERS CO., Springfield, O., direct-current motors for all machines used in the graphic arts. New York office, 66 Cortlandt st.	8-8

SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty.	3-9
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WESTINGHOUSE ELECTRIC & MFG. CO., Pittsburg, Pa.	11-8
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**Paper Cutters.**

OSWEGO MACHINE WORKS, Oswego, New York; makers of the best in cutting-machines. The Brown & Carver complete line.	4-9
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SHNIEDEWEND, PAUL, & CO., Chicago.	7-8
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**Paper-Ruling Pens.**

DREDGE, THE A., RULING PEN CO., 75 Gold st., New York.	10-8
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**Perfecting Presses.**

DUPLEX PRINTING-PRESS CO., Battle Creek, Mich. Flat-bed and rotary perfecting presses.	2-9
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**Photoengravers.**

EXCEPTIONAL FACILITIES for handling the work of southern printers; try us. The ALPHA PHOTOENGRAVING CO., Artists and Engravers, Baltimore, Md.	2-9
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BLOMGREN BROS. & CO., 76-82 Sherman st., Chicago. Photo, half-tone and wood engraving.	11-8
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INLAND-WALTON ENGRAVING CO., THE, designers, illustrators, engravers, and electrotypers; 3-color process plates. 120-130 Sherman st., Chicago.	12-8
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SANDERS ENGRAVING CO., St. Louis, Mo. Electrotypers and photo-engravers.	6-8
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THE FRANKLIN CO., 346-350 Dearborn st., Chicago. Photoengravers and electrotypers.	1-9
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**Photoengravers' Machinery.**

SHNIEDEWEND, PAUL, & CO., Chicago.	7-8
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**Photoengravers' Proof Presses.**

SHNIEDEWEND, PAUL, & CO., Chicago.	7-8
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**Photoengravers' Screens.**

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.	3-9
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**Presses.**

GOSS PRINTING PRESS CO., 16th st. and Ashland av., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.	1-9
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HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st.	11-8
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THOMSON, JOHN, PRESS CO., Nott and East aves., Long Island City, N. Y.; 253 Broadway, New York; Fisher bldg., Chicago.	10-8
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**Printers' Blocks.**

WANNER, A. F., & CO., 340-342 Dearborn st., Chicago. Iron blocks, Wilson patent blocks, register hooks, sectional and mahogany blocks.	6-9
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**Printers' Machinery and Materials.**

WANNER, A. F., & CO., 340-342 Dearborn st., Chicago. Tubbs wood goods, Hammer paper lifts, high-speed presses, Gordons, National auto cutters, type, etc.	6-9
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**Printers' Proof Presses.**

SHNIEDEWEND, PAUL, & CO., Chicago.	7-8
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**Printers' Rollers and Roller Composition.**

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Philadelphia.	10-8
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BINGHAM'S, SAM'L, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 So. Forsyth st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.	3-9
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BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet composition.	6-9
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GODFREY & CO. (Wm. C. Squibb), printers' rollers and roller composition, Philadelphia, Pa. Established 1885. 12-8

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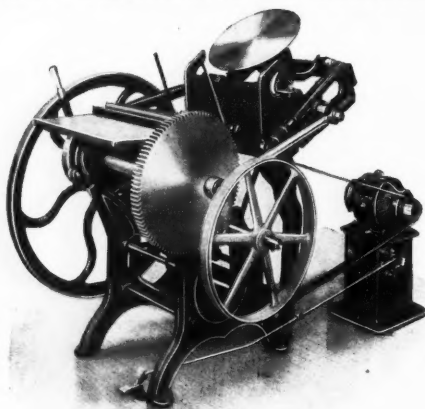
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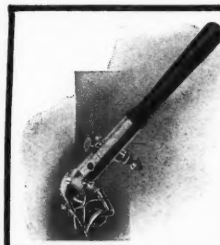
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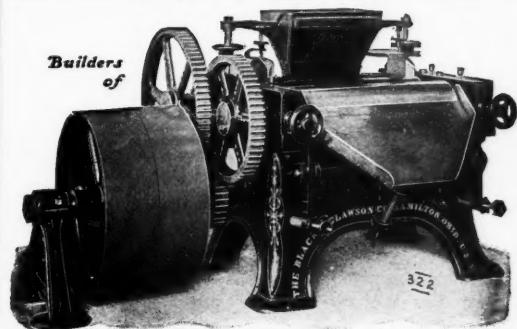
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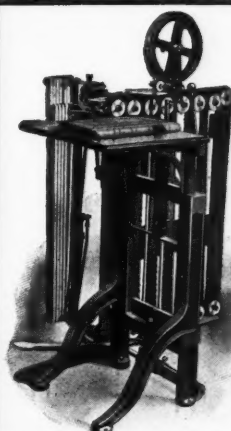


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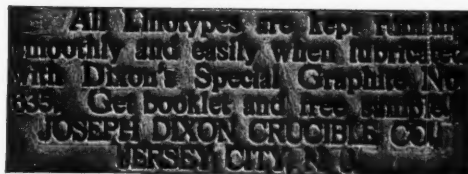


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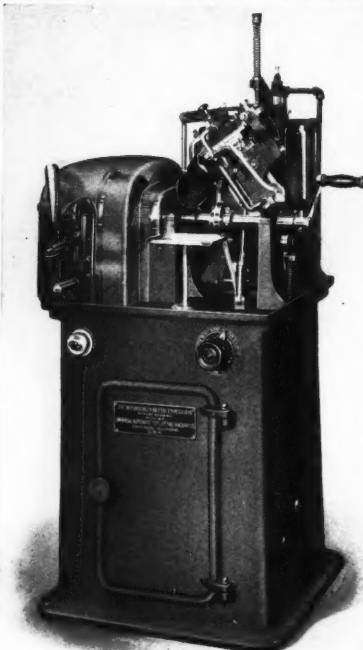
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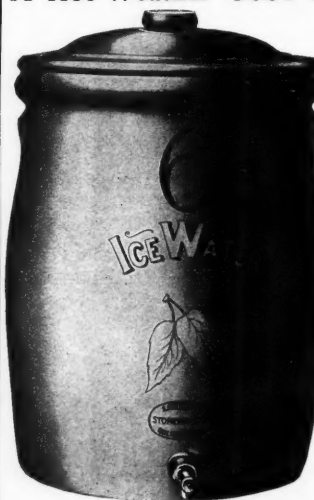


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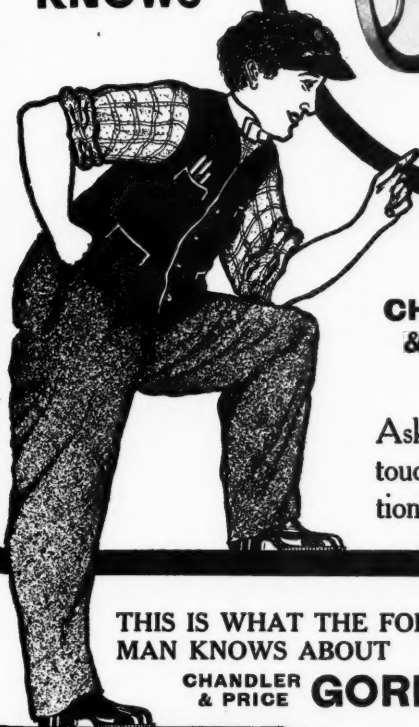
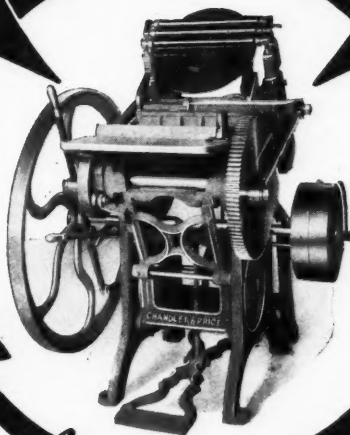
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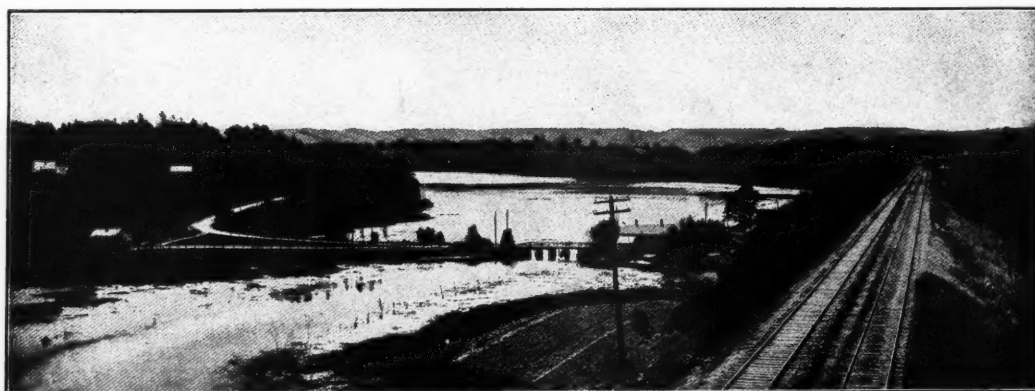
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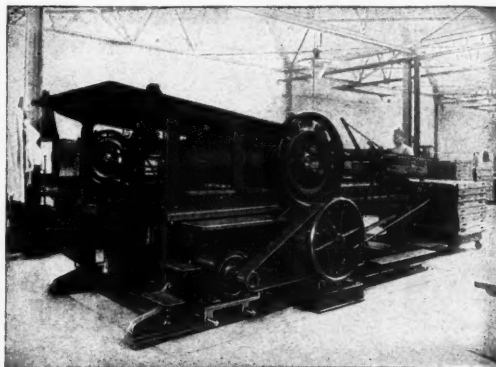
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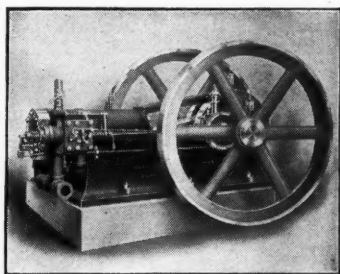
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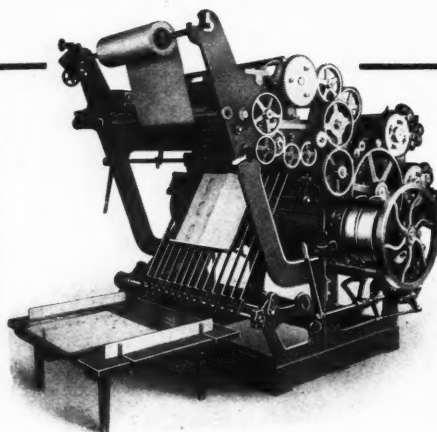
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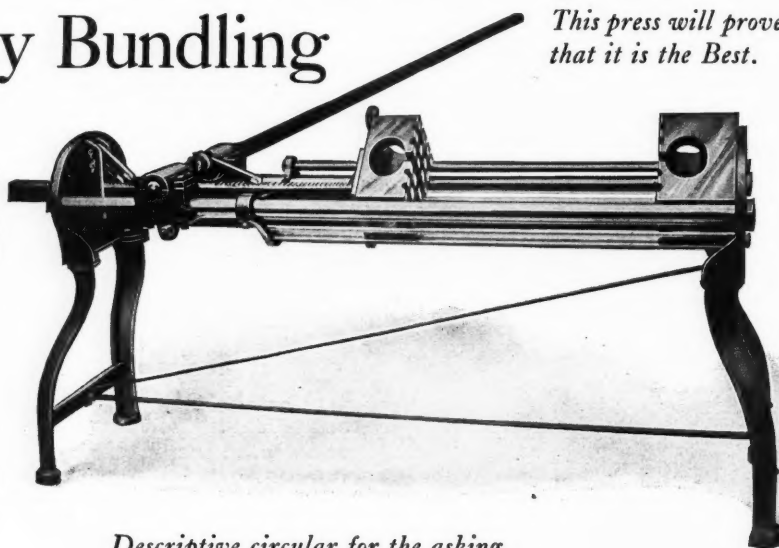
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6 x 6 "Gem," narrow margin,  
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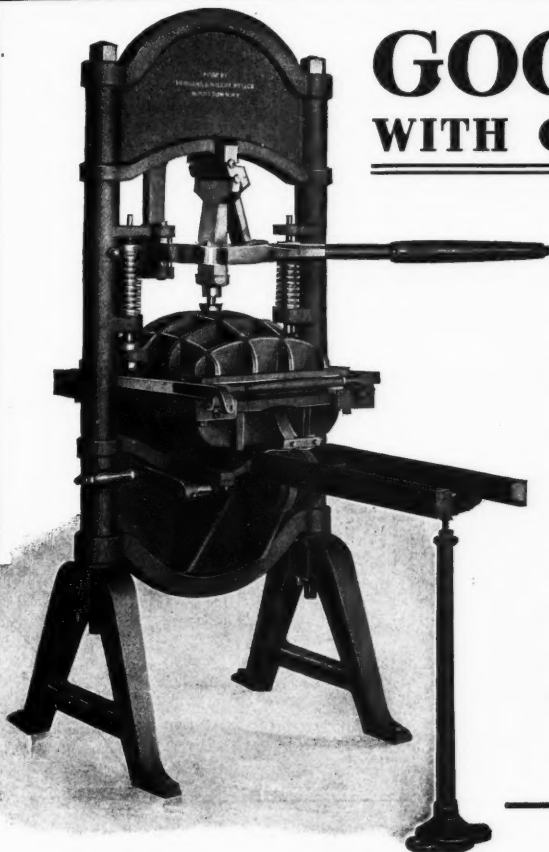
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Saves Ink  
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Simple but  
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Yours truly,

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Yours very truly,

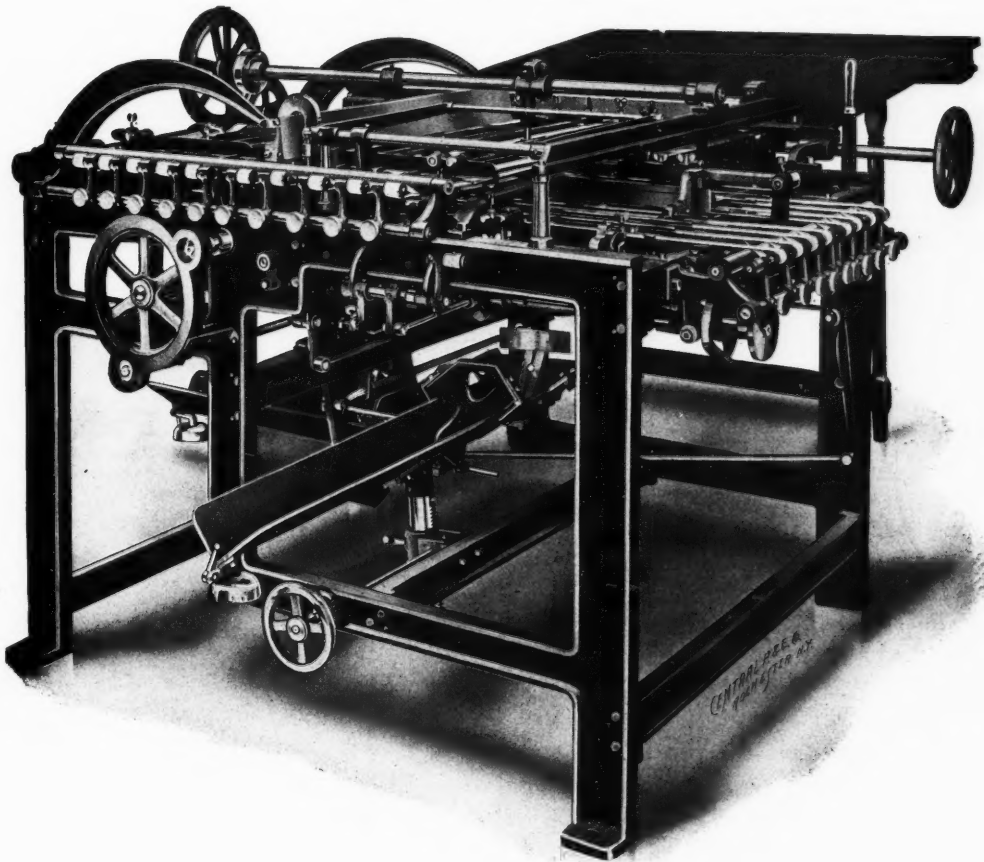
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*Another New One*

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# Is there an American in your Printshop ?

If not, you  
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employ one

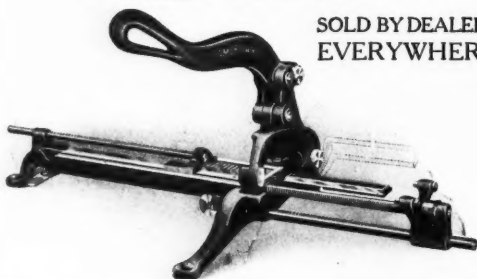
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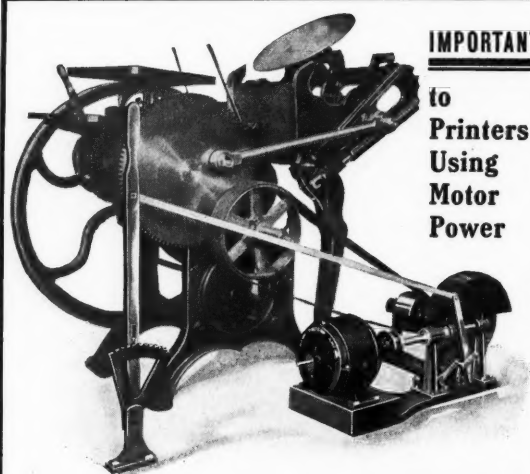
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PRICE means nothing unless compared with our samples. Write for Samples—it will pay you to know. The Largest Factory in America devoted exclusively to the making of Post Cards.

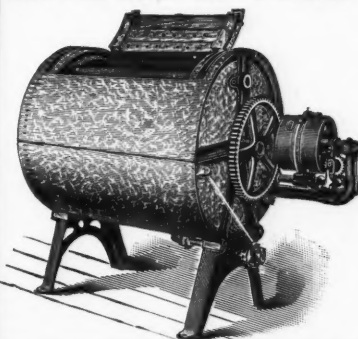
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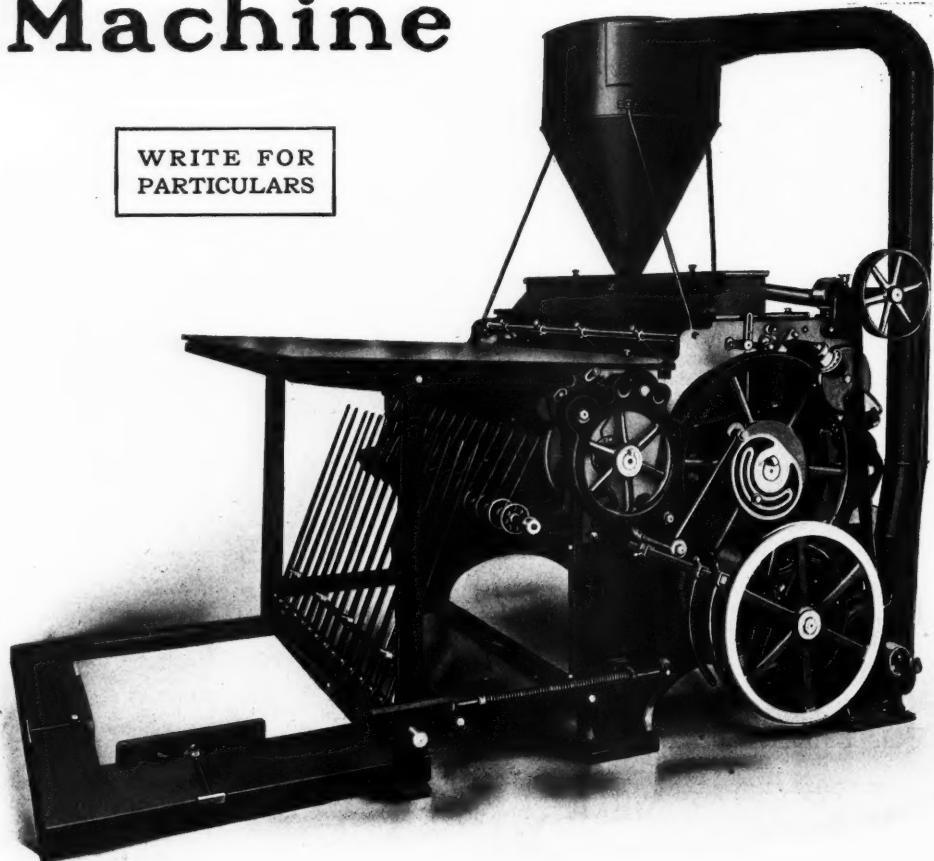
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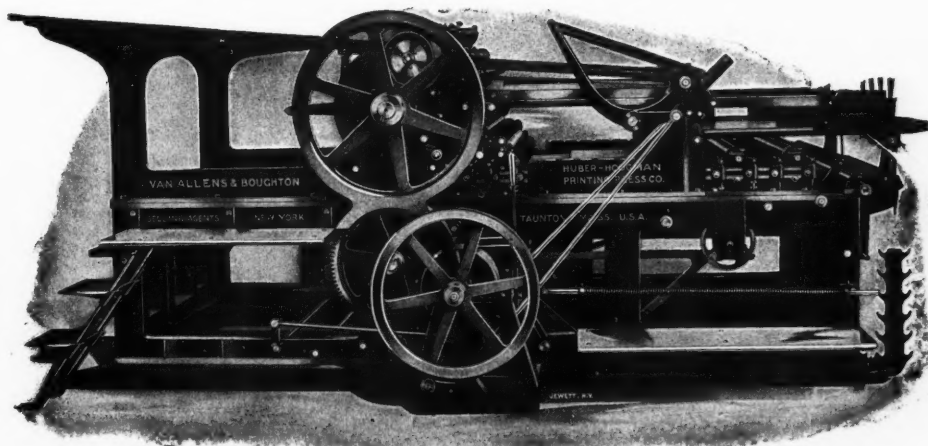
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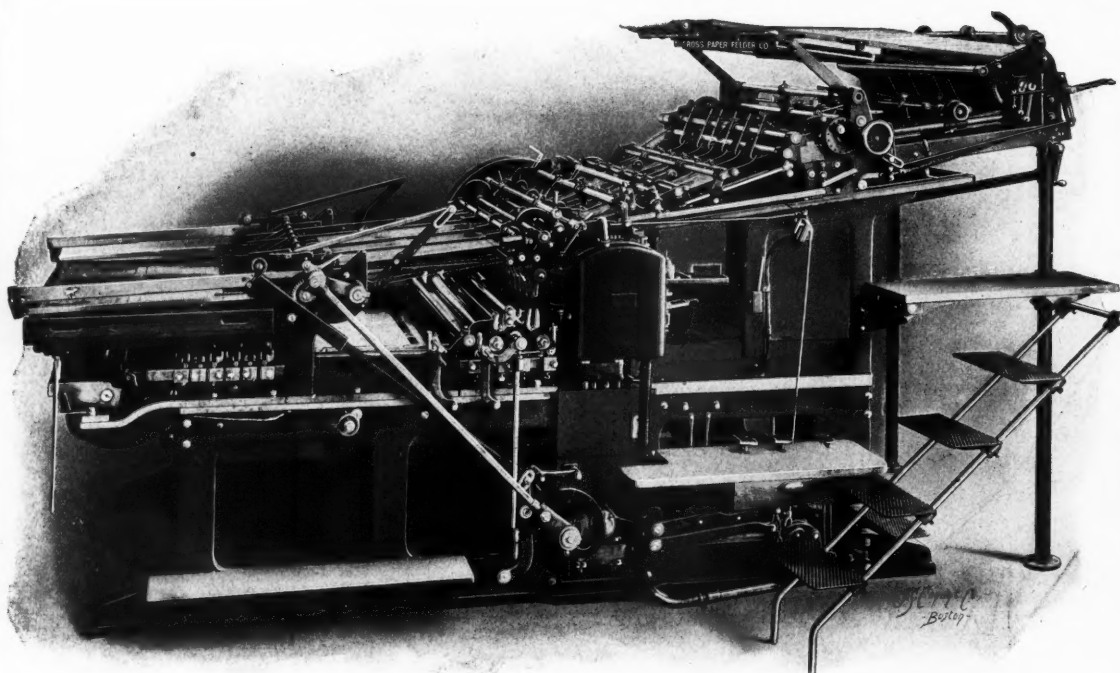
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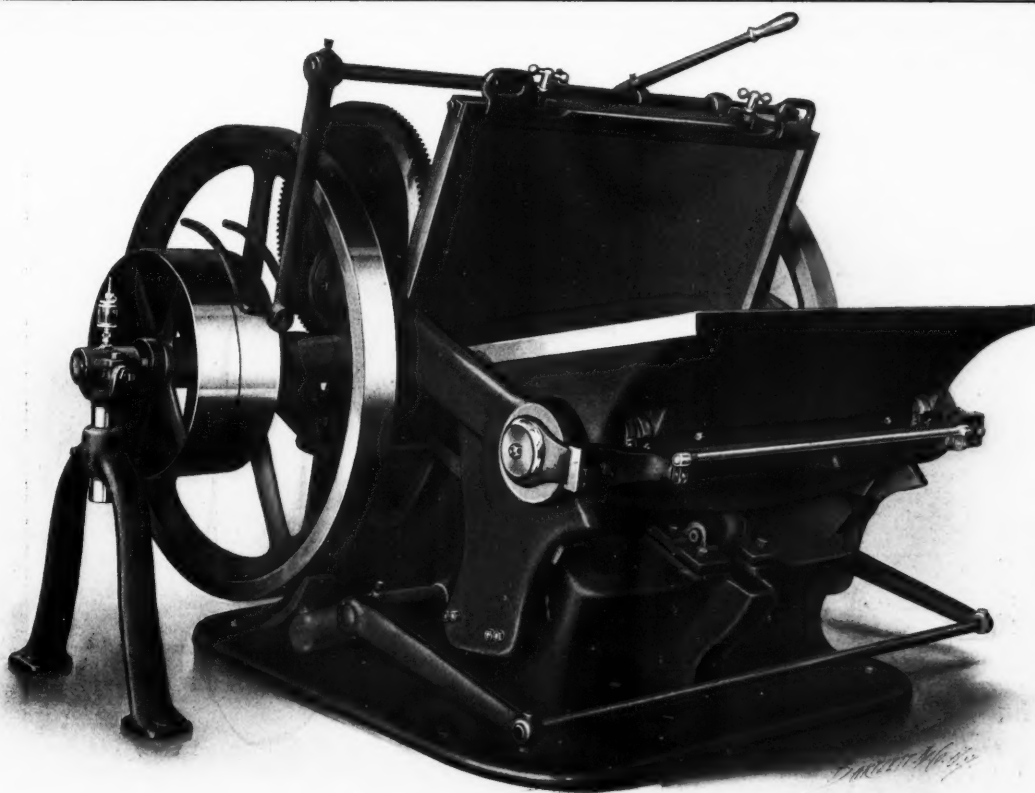
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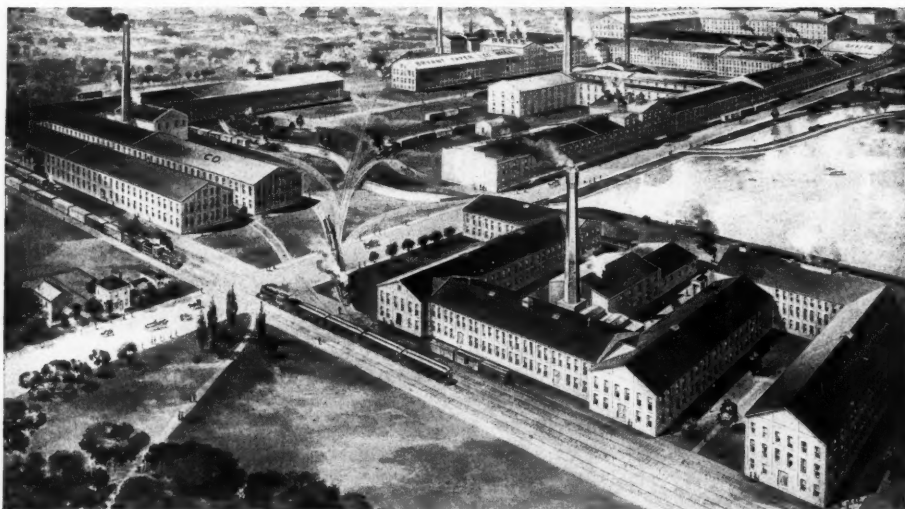
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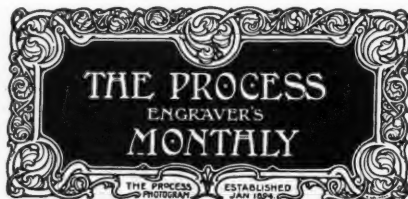
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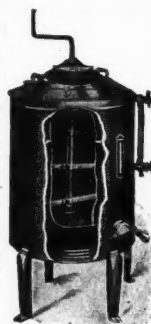
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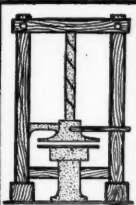


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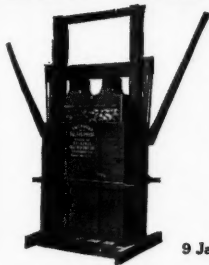
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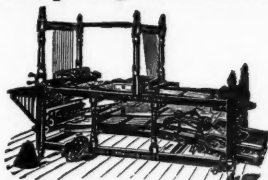
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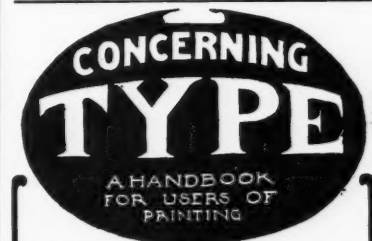
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